KUGLER'S

GERMAN FLEMISH AND DUTCH SCHOOLS OF PAINTING

CROWE

EX
LIBRIS

HANDBOOK OF PAINTING.

GERMANY—NETHERLANDS, ETC.

RUBENS' SMALL PICTURE OF THE FALL OF THE DAMNED.

In the Munich Gallery.

page 286.

HANDBOOK OF PAINTING.

THE

GERMAN, FLEMISH, AND DUTCH SCHOOLS.

BASED ON THE HANDBOOK OF KUGLER.

NEW EDITION, REVISED AND IN PART RE-WRITTEN

By J. A. CROWE.

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BOOK V.

THE FLEMISH REVIVAL.

1600—1690.

SECOND DEVELOPMENT OF NORTHERN FEELING FOR ART.

CHAPTER I.

INTRODUCTION.—RUBENS.

It was at this time that Netherlandish painters, religious as well as historical, returned once more to the realistic forms of expression in art peculiar to the northern race. This reaction appears to us, it is true, under conditions very different from those proper to the period of the Van Eycks, but, at the same time, under those conformable to the spirit of the age. That feeling for reality of which the Van Eycks were the exponents was not only an intensely native element, but one which also acted strongly and multifariously on other countries, extending even by means of Antonello da Messina to the school of painting in Venice. Now in the seventeenth century it was Venetian art, in her turn, which greatly assisted the re-development of the northern feeling at home. In the same proporiton as the influence of the Florentine and Roman schools had operated injuriously upon the northern painters of the preceding generation, especially by means of that ideal element so foreign to the Netherlands, did Venetian art now act beneficially on painters congenial to herself in aim. In her productions all that Netherlandish masters had most sought to attain—truth of nature in conception, and beauty and

harmony of colour—was seen for the first time developed in the utmost perfection, while the other great qualities of general keeping, chiaroscuro, and that treatment of the brush—not lost, as formerly, in a fused surface, but employed for purposes of modelling—found ready response in their art-sympathies. As regards the class of subjects also available for the treatment of art a proportionable change had taken place. To the Van Eycks and their school the deep religious feeling of their time had chiefly appealed for expression, and only occasionally did other subjects find admittance into the atélier. Now in all countries which had adopted the Reformation in its stricter forms—such as Holland, Switzerland, and parts of Germany—the Church had entirely abolished the services of art. In Catholic lands, it is true, a new religious impulse had found birth towards the close of the sixteenth and in the first half of the seventeenth century, but even there the invention of printing had robbed the artist of what in the middle ages had been his most important function, that of imparting instruction to the laity. Endowed, however, as art was by that time with all the powers of representation, she still sought to devote herself to the glorification of religion. On the other hand, in the more general diffusion of knowledge, other classes of subjects, such as mythology and profane history, etc., could no longer be excluded from the painter's mind; thus the very power to devote himself solely to the contemplation of religious themes became sensibly diminished. A large portion of his interest, therefore, was absorbed by the forms of representation which then obtained favour with the world, and especially by those far-fetched allegorical scenes which sought to embody, in a cold and artificial form, the learning of the day. In Belgium even, which had remained Catholic, many painters devoted themselves to subject and landscape painting. At the same time these branches of art, including the study of animals and flowers, played at all times a subordinate part in that country, and the smal number of painters who cultivated them belong especially to the earlier division of this period. It was in Protestant Holland that not only these forms of art found their full

expansion, but various others in addition,—such as combats and hunts, marine life, architecture, fruit-pieces, and even still life,—which were cultivated under those high conditions of excellence with which the art of painting was then endowed. In the newly-awakened sense of national independence inspired by increasing importance and wealth which had ensued upon the long, severe, and victorious struggles of the Dutch people with the Spanish monarchy, various branches of literature had borne fruit, but it was especially in art, for which the Dutchman was so singularly gifted, that he eagerly availed himself of every element which the new condition of things offered to his grasp. Although, therefore, as already remarked, Protestantism, as there established, had banished religious art from churches, yet piety still found expression in a number of pictures taken from the Old and New Testament, which, though conceived in a homely realistic spirit, are yet imbued with a thorough Biblical significance.

But it was the subjects of common life around him, and the widely-spread demand for such pictures as the companions of their daily life which arose from all classes, which furnished the chief occupation of the painter, and that to such an extent that, considering the limited dimensions of the land itself and the comparatively short time in which these works were produced, we are equally astonished with their number as with their surpassing excellence. No phase of life to which art could be applied was omitted in the general imitation of the scenes around them. To many a painter the beauty and elegance of objects which great wealth had introduced—such as sumptuous wearing apparel, elegant articles of furniture, and other appliances which belong to the upper classes of society—were particularly attractive. Such pictures, like the scenes of a novel, give us insight into an easy and comfortable state of existence. Here we see a family concert going on; there the family physician is being interrogated as to the state of a patient; in another picture a petted little spaniel or a parrot is the chief object of attention; or we are admitted to a morning visit, or even to the elegancies of the toilet-table. With

other painters the less ceremonious life and doings of the lowly burgher, or of the peasant in the country, find most favour. We see them, accordingly, in their hours of relaxation, met together to eat and drink, or to dance and play; occasionally, also, degenerating into strife. In most instances these pictures display much humour. Again, there was a class of artists who devoted themselves to the representation of the beautiful cattle constantly before their eyes in the broad and fertile meadows of their native land, combining them with the simple features of the landscape around. Others, on the other hand, made the landscape itself the principal object. These especially bear witness to the great power of art; for however monotonous the character of the nature they portray, such pictures, by their truthfulness and depth of feeling, by their happy choice of position and variety of lighting, according to the time of day, have a charm and multiplicity of attraction which place them on the same level with the works of Claude Lorraine and Gaspar Poussin, though these are furnished with all the incidents which Italian nature could supply. On the other hand, various, otherwise admirable, Dutch artists who made Italian scenery their study stand far below the painters of their own modest native land in depth and purity of feeling for nature. It is easy also to comprehend that sea-life, in all its forms, should have supplied favourite materials for representation. To this element, as regarded their great sea-fights and their active commerce, both their high political existence and pecuniary prosperity were chiefly owing. Here also the art of the Dutch painter is as favourably seen as in flat landscapes. The monotonous surface of the sea not only appears before us under every varied condition which perfect calm, gentle crisping airs, fresh breezes, strong wind, and raging storm alternately supply, but is seen combined with portions of the coast, distant and near, and enlivened with every description of vessel, from the smallest boat to the stately ship of the line. These again are generally engaged in the peaceful purposes of commerce, or in the lowlier arts of fishing; or occasionally we see them ranged in the lines of deadly combat. Finally, over all these different scenes shifting shadows

of clouds and passing gleams of sunshine shed their own infinitely varied effect. To these subjects we must add the interiors of churches, which, with crossing lights and difficult combinations of linear and aërial perspective, produced, in the hands of the skilful artist, many a picture of no common attraction; while, to close our category with those objects of imitation generally placed lowest in the scale of art, the beauty of the fruits and flowers reared by the careful culture of Holland, the neatness and propriety of their houses, and the combinations of form and colour seen by the artistic eye in the objects of domestic utility, moved many a painter to apply all his powers to the careful and loving imitation of these minuter beauties of nature and humbler forms of human industry. In all these pictures, whatever their class of subjects, two qualities invariably prevail; the most refined perception of the picturesque, and the utmost mastery of technical skill. Animated, also, by the instinctively right feeling which told the painter that a small scale of size was best adapted to the subordinate moral interest of such subjects, we find them almost exclusively of limited dimensions. These, again, were best suited to the limited accommodation which the homes of amateurs afforded, and thus we trace the two principal causes which at that time created in Holland what may be called the Cabinet School of painting.

While this school proves to the world how much may be done in and for art, even by a small state, when elevated by the sense of national freedom and favoured by the external circumstances which result from that condition, we see in the aspect of Germany at the same time a sorrowful example of an opposite state of affairs. Here was a great nation which, as early as the first half of the sixteenth century, had given evidence of its high capacities for art in the persons of such masters as Albert Durer and Hans Holbein, now reduced by great and long-continued adversity to a condition of which the comparatively small number and inferior quality of its works of art may serve as an index. The fearful moral disturbance and general feeling of insecurity engendered by the Thirty Years' War were totally opposed to that peaceful condition of mind indispensable to the prosperity

of art. The expenses and ravages of war had so swallowed up the revenues equally of states and individuals that the means, even for the most urgent necessaries of life, were frequently not forthcoming. Nor when peace was restored was the condition of things more favourable; the land was too much exhausted and the people had too far retrograded to permit the revival of so gladsome a plant as that of national art. Such painters, of a certain ability, therefore, as arose in Germany during these dark days only found development by attaching themselves to the schools of Belgium, and, still more, to those of Holland.

THE SCHOOL OF BELGIUM.

It was to the genius of Peter Paul Rubens[1] that his native land was indebted for a complete and wholesome revolution in painting. His artistic individuality was so powerful that even the works of the greatest masters who preceded him influenced him only so far as to contribute what best tended to the development of his own originality, none of them ever tempting him to swerve from it. His character as a painter consisted essentially in those qualities which no other master had ever before united in so high a degree, viz., in a truthful and intense feeling for nature, a warm and transparent colouring, a power of picturesque keeping, and a wealth and fire of imagination which embraced every object capable of representation, and enabled him to render with equal success and originality both the most forcible and the most fleeting appearances of nature. It is this combination, in such a degree, of qualities so various that disposes the connoisseur to tolerate, though not to overlook, the fact that Rubens' heads and figures are seldom of elevated form or refined feeling, but frequently, on the contrary, rude and vulgar in both respects, and continually repeated, nay, even to admit that he is rarely profound or ardent in sentiment, but too often harsh and coarse. At the same time we

[1] The intention and scope of this Handbook forbid our noticing Rubens under any other aspect than that of a painter. Nor can we enumerate more than a comparatively small number of his most characteristic works.

naturally find that those subjects which most suited his artistic sympathies are, in every respect, the most satisfactory to the spectator. For the full development of so gifted a nature the circumstances which attended the early life of Rubens afforded a no less fortunate combination.

This great master was born at Siegen, in the county of Nassau, the 29th June, 1577.[1] The thirst for knowledge and the talent for languages which he soon evidenced found at an early age the best culture. When, therefore, he resorted to the school of Adam van Noort[2] for instruction in the art of painting he already took with him that which so rarely falls to the lot of an artist, namely, a classic education, and the means thereby of availing himself of a number of subjects unknown to most painters, or only very ignorantly adopted by them. The next good fortune which befell the young student was, that in the four years he studied under this able painter and good colourist he thoroughly mastered that technical part of the art on which the future success of his life was essentially based. The next four years saw him in the studio of Otto Vænius, a painter from whom he could derive but little assistance in his future career, but whose general cultivation of mind was doubtless very beneficial to his pupil.[3] In 1597, and therefore in his twentieth year, he was so advanced as to be admitted into the Guild of Painters at Antwerp,[4] and in 1600 he proceeded to Italy, endowed already with those mature excellences of art which enabled him to help himself freely to all that addressed itself to his sympathies, and at the same time guarded him from all that could mislead him in his choice. Guided thus by the full consciousness of his powers and his needs, he went first to Venice, where the study of Titian, Paul Veronese, [and Tintoretto] added the last perfection of which his art was

[1] See pamphlet by M. van Backhuisen der Brinck, keeper of the archives, 'Het Huwelyck van Willem van Orange,' 1853, pp. 133-143.

[2] [Peter Paul Rubens is not registered in the Guild of Antwerp as a pupil of Adam van Noort. See the Liggeren, i. 397.]

[3] [Rubens is not registered amongst the apprentices of Otto Vaenius, who indeed only became a master at Antwerp in 1594. See the Liggeren, i. 375.]

[4] [Liggeren, i. 397.]

capable. Of the masters of the Florentine school, we must conclude that Michael Angelo, with his bold conception of instant action and dramatic arrangements, acted most strongly upon him; also Giulio Romano, whose works he must have had ample opportunity of studying at Mantua. But while admitting that his art alone richly entitled him to that recognition and notice on the part of the first princes of the land which he received during his seven years' residence in Italy, it must not be forgotten how much the beauty of his person, the amiability of his nature, and his richly-cultivated mind, contributed to the favour with which he was viewed. The same applies to his life in Antwerp, where he returned in 1609, and where he attracted a large number of scholars. Here his works and his society were again contended for by princes and monarchs—by Clara Eugenia, Spanish Governess of the Netherlands, and her husband the Archduke Albert—by Mary of Medicis, Queen of France, whose life he celebrated in a series of pictures—by Philip III. and IV. of Spain—and finally by Charles I. of England, who in the year 1630 overwhelmed him with favours. In addition to all these honours, he stood in friendly relations with the most intellectual and renowned men of his time. After a career marked by all the distinctions that fame and universal admiration could bestow, accorded to him in the triple character of painter, diplomatist, and man, he died at Antwerp on the 30th of May, 1640.

I now proceed to the consideration of his artistic development. In many of the pictures still existing, executed during his residence in Italy, his composition has not quite attained that impetuosity, nor his colouring that clearness, which distinguish the works produced after his return to Antwerp. The lights of the flesh-tones are yellowish, and his shadows of a decided brown. As an example we may mention two portions of an altarpiece in the Library at Mantua, representing Duke Vincenzo I., his wife, and two other persons, adoring the Virgin in glory. The admirable portraits are the best features. An excellent work of the same time, as proved by the subdued and less luminous colouring, is a free copy of one of the Triumphs, executed

by Andrea Mantegna in tempera, now in Hampton Court, and in Rubens' time still in Mantua. This picture passed from Mr. Rogers' collection into the National Gallery, and gives very important evidence of the multifarious studies undertaken by Rubens, and of the mode in which he contrived to imbue the work of so different a mind with the feeling proper to his own.[1] A Holy Family, representing the Virgin holding the Infant, who is adored by St. John, with Elizabeth and Joseph, shows, however, how early he acquired that marvellous warmth and luminous clearness which are peculiar to himself. It was painted not long after his return to Belgium for the private chapel of the Archduke Albert, passed later into the Gallery at Vienna, and is now one of the finest ornaments of the Marquis of Hertford's collection.[2] The heads also here, with the exception of the infant Christ, are of far higher character than usual.[3] Next in order comes the altarpiece now at Vienna, which, in consequence of the admiration excited by the above-mentioned work, was ordered by the Fraternity of St. Ildefonso for the church on the Caudenberg, near Brussels. The centre represents the Virgin, accompanied by four holy virgins, presenting a sumptuous priestly robe to St. Ildefonso; on the side wings are the portraits of the donors kneeling—on the one the Archduke Albert with his patron saint, on the other his wife Clara Eugenia. The beauty and simplicity of the composition, the grand repose of the figures on the wings, and above all the dazzling brilliancy of the harmonious colouring, combine to place this picture among the first-rate works of the master. In close affinity with the last, both in period and in excellence of quality, may be mentioned a small altarpiece with wings in the Antwerp Museum, Nos. 307-11. The centre represents the unbelief of St. Thomas; the wings the simply and truthfully conceived portraits of the donor, Burgomaster Rockox, and his wife—the last unfortunately much rubbed.

[1] 'Treasures,' etc., vol. ii. p. 79.

[2] [This collection now belongs to Sir Richard Wallace, and the Holy Family is No. 110 in the Bethnal Green Museum.]

[3] 'Treasures,' etc., vol. ii. p. 157.

The agreeable feeling, subdued colouring, and careful handling approximate these portraits to those of Rubens and his first wife, Isabella Brant, married to him in 1609, now in the Munich Gallery, No. 782. The celebrated altarpiece, the Descent from the Cross, represents the highest excellence attained by the master in ecclesiastical art. Rubens received the commission for this picture from the Company of Archers on the 7th September, 1611, and the picture was already in its place in 1614. The composition, of which we here subjoin a woodcut, is of masterly arrangement, and the heads unusually elevated in feeling, especially that of the Virgin. The wings also, the Visitation and the Presentation in the Temple, have similar fine qualities. The colouring in all three pictures is of the highest class of warmth, clearness, and harmony, though subdued when compared with other of his pictures; the execution of masterly breadth, but withal highly finished.

In the colossal Elevation of the Cross, in the same cathedral, with wings, Rubens stands forth in all his Titanic greatness as the painter of violent and agitated scenes. The effect of this picture is something overpowering, but in all other respects it bears no comparison with the Descent from the Cross. This latter, see woodcut, and especially the Visitation, is closest approached in the Return from the Flight into Egypt, now in what may be considered the finest private collection of the great master's works, namely, at Blenheim. This picture belongs to his most elevated and refined examples in the sphere of Church subjects.

On the other hand, one of the finest pictures by Rubens of legendary scenes is the Communion of St. Francis, executed 1619, now in the Antwerp Museum, No. 305. Although the influence of Annibale Carracci is seen in the composition, and that of Michael Angelo Caravaggio in the striking effect, yet Rubens must be considered to stand in this work essentially upon his own great qualities. The heads are more individual in form and intenser in expression than those of Carracci, the chiaroscuro clearer and fuller in tone than that of Caravaggio. The following are also distinguished works of this his middle and best time:—

THE DESCENT FROM THE CROSS.

By Rubens. In the Cathedral at Antwerp

BATTLE OF THE AMAZONS,

By Rubens. In the Munich Gallery.

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The Battle of the Amazons, in the Munich Gallery, executed for that accomplished connoisseur, M. van der Geest. Although the spirited incident, here so conspicuous, of placing the combat upon a bridge, was borrowed from Titian's no longer existing Battle of Cadore,—as is seen by the drawing in the Gallery of the Uffizi,—yet the accompanying woodcut will suffice to show how distinctly and poetically the mind of Rubens has conceived the peculiar circumstances of his subject, availing himself of all that is most picturesque and terrific in a combat between men and women, and carrying it out with a rapidity of action in which he stands alone. The execution is in a powerful but subdued tone.[1] Side by side with this picture, as regards fire of imagination and other fine qualities, may be placed the so-called small Last Judgment,[2] in the same Gallery, Cabinets, No. 738, of which we here subjoin an outline of the lower portion. Also the Conversion of St. Paul,[3] and the sketchily-treated St. Francis de Paula, who is seen suspended in the air, adored by the sick of the plague—both pictures in the same Gallery, Cabinets, Nos. 733 and 763. A chef-d'œuvre of this time is, finally, the well-known Crucifixion, in the Museum at Antwerp, No. 297. The impetuous manner in which the centurion pierces the side of the Saviour shows the dramatically disposed nature of the great master. At the same time the heads are of noble character, and the figure of the Magdalen one of the most successful by his hand. I must also mention the Lot and his daughters leaving Sodom, dated 1625, in the Louvre, No. 425, which, though *genre*-like in conception, is, in point of slenderness and moderation of forms, refinement of feeling in the heads, and delicacy of treatment, one of his most attractive pictures.

As time proceeds we observe a gradual change taking place in his works: his heads become more decidedly realistic in character; his feeling colder and more secular; his forms attain a fulness which frequently expands into

[1] See my 'Life of Rubens,' p. 77, etc.
[2] Ibid. p. 67.
[3] This composition differs from that of the picture in the possession of Mr. Miles, at Leigh Court.

extravagance; his colouring grows redder in the flesh-tones, and in general more brilliant at the expense of truth; and his light and marvellously spirited touch assumes too often the look of slightness. His compositions also evince a pompous and overladen character, which reminds us of the style in architecture usually seen in the Jesuit churches. One of the earliest examples of this change is the Adoration of the Kings, signed 1624, in the Museum at Antwerp, No. 298. The general conception shows the influence of Paul Veronese; the Virgin is almost vulgar, and the Child very common in character, the colouring of astonishing force and warmth, and the treatment of the utmost breadth. On the other hand, one of the most attractive pictures of this time is the St. Theresa delivering St. Bernardino de Mendoza from Purgatory, also in the Antwerp Museum, No. 299. The heads, though of no spiritual character, are pleasing; and his light and vigorous touch is seen in all its marvellous flow. That Rubens, however, even at this time, was capable of carrying out a work with the most careful pencil, is proved by the Crucifixion of St. Peter, in Cologne, dated 1638, which, however, appalling in its horrible truth, shows, as a work of art, no decrease of his powers.

Having shown, by the pictures I have instanced, the development of his artistic course, I now turn to the consideration of a number of works not in the order in which they may have been painted, which is difficult to decide, but in that in which they tend to illustrate the various phases of his fertile genius. What I may call his fantastic-dramatic side is best illustrated by the Combat between the Archangel Michael and the Seven-headed Dragon, originally executed for the cathedral at Freising, and now in the Munich Gallery, No. 739. Also by the picture of SS. Ignatius of Loyola and Xavier expelling the Evil Spirits, though partly painted by his scholars. These pictures are in the Imperial Gallery at Vienna. Of his numerous productions from ancient mythology, which, though conceived in a Netherlandish form, are nevertheless highly attractive, may be mentioned Castor and Pollux carrying off the Daughters of Leucippus, in the

CASTOR AND POLLUX CARRYING OFF THE DAUGHTERS OF LEUCIPPUS.

By Rubens. In the Munich Gallery. page 298. No. 1

APOTHEOSIS OF HENRY IV. AND ASSUMPTION OF THE REGENCY BY MARIE DE MEDICIS.

From the series of Paintings by Rubens in the Luxembourg, illustrating the History of Marie de Medicis. page 287. No. 2.

Munich Gallery, No. 727, see woodcut; and the Rape of Proserpine, [lately] at Blenheim.[1] Both of these exhibit his momentary and dramatic action. Examples of his astonishing energy in the representation of the orgies of bacchanalian life are afforded by his Bacchanal, at Blenheim,[2] and by his drunken Silenus, with Satyrs and Bacchante, in the Munich Gallery, No. 754. On the other hand, the enchanting idyllic character of other pictures, treated as landscapes, may be recognised in the Judgment of Paris, in the National Gallery;[3] and in the Festival of Venus in the Isle of Cytherea, in the Imperial Gallery at Vienna—both of which have an equal charm of poetic feeling and golden colour.

In no respect perhaps was Rubens so little attractive as in his allegorical-historical compositions. The cause of this may be assigned to the artificial and overstrained learning they attempt to exemplify, and also, in many of them, to the tasteless and indiscriminate fashion in which he mixes up portrait-like personages in the costume of his own time with the generally nude divinities of ancient Olympus. These remarks apply especially to his twenty-one large pictures of the life of Mary of Medicis in the Louvre—the greater portion also of which were executed by his scholars, who from the year 1621 took part in most of his large works. Those parts, however, in which we recognize his own hand belong to his finest achievements, this series occurring exactly in his best time—from 1621 to 1625. Rubens' own work is seen most in Henry IV. receiving the Portrait of Mary of Medicis, No. 437; in the Nuptial Ceremony, No. 440; in the Apotheosis of Henry IV. and appointment of Mary of Medicis as Regent, No. 444, see woodcut; in her Coronation, No. 443; her Government, No. 445; the Blessings upon it, No. 448; in her Flight, No. 450; in her Reunion with her Son, No. 451; and finally in the Triumph of Truth, No. 454. The sketches for this series in the Munich Gallery are of masterly handling. Rubens himself took still less part in the painting of the ceiling of Whitehall, which

[1] 'Treasures,' vol. iii. p. 133.
[2] Ibid. p. 131.
[3] Ibid. vol. i. p. 350.

represents the Apotheosis of James I.;[1] while in the colossal pictures from the convent of Loeches, near Madrid, representing the Triumph of Religion, etc., which are now partly in the Louvre,[2] Nos. 426-432, and chiefly in the collection of Lord Westminster in Grosvenor House, no trace of the master's own touch is visible.[3]

Rubens appears to far greater advantage in his treatment of history—especially of that particular history which appealed so strongly to his energetic sympathies, namely, that of ancient Rome. His chefs-d'œuvre in this department are the series of six pictures illustrating the feats of the Consul Decius Mus, in the Lichtenstein Gallery at Vienna. The subject where the High Priest dedicates the veiled Consul to death is the most striking.

Another class of subjects in which the success of Rubens is proportioned to the enjoyment with which he seems to treat it, is that of the representation of naked children. The *naïveté* of expression, grace of movement, and the blooming colouring of the full infantine limbs, are incomparably given by him. Beautiful examples of these subjects are the seven children carrying a rich festoon of fruit, in the Munich Gallery, No. 728; four children, in the Berlin Museum, No. 779; and several infantine figures reaping corn, in the collection of Lord Radnor at Longford Castle.[4]

Also in various forms of the *genre* subject Rubens laboured with eminent success. A Tournament in the vicinity of an old Castle, now in the Louvre, No. 463, is most poetically imbued with the spirit of the middle ages. His composition known by the name of the Garden of Love, representing various couples, in the elegant costume of his time, enjoying the pleasures of music and dalliance in the open air, in the Gallery at Madrid, and a repetition in the Dresden Gallery, No. 918, served as the refined and attractive models for such painters as Terburg and Metsu in their so-called Conversation pieces; while his Fair, in the Louvre, No. 462, which ex-

[1] 'Treasures,' vol. i. p. 395.
[2] 'Kunstwerke und Künstler in Paris,' p. 558.
[3] 'Treasures,' etc., vol. ii. p. 163.
[4] 'Galleries and Cabinets,' p. 355.

PORTRAITS OF RUBENS, HIS BROTHER HUGO GROTIUS, AND JUSTUS LIPSIUS.

From the Picture by Rubens in the Pitti Palace at Florence.

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RUBENS' PORTRAIT OF HIS TWO SONS,

In the Lichtenstein Gallery, Vienna. page 289. No 2.

hibits, with incredible power and vivacity, a race of Herculean peasantry in the utmost riot of animal spirits, became the model for a Teniers and an Ostade.

That in addition to the mastery of all these multifarious forms of art Rubens should also excel as a portrait-painter might have been predicted from the constitution of his mind. The number of his works in this class of art is, in fact, very large. I must enumerate the most admirable of them. The picture of the so-called or miscalled Four Philosophers, in the Pitti, representing Justus Lipsius, Hugo Grotius, Rubens, and his brother (see woodcut), is a triumph of warm and luminous colouring. Less brilliant in tone, but throughout imbued with the finest feeling for nature, is the portrait of Baron Henry de Vicq, envoy from the Spanish Netherlands to the Court of France, now in the Louvre, No. 458, formerly in the collection of the King of Holland, which belongs to the earlier time of the master. In close affinity to this is the portrait of the celebrated Lord Arundel, in Warwick Castle; an elevated and important individuality is here rendered with astonishing energy of form and colour. Another chef-d'œuvre are the portraits in one picture of Rubens' two sons, in the Gallery of Prince Lichtenstein at Vienna (see woodcut), which are unrivalled for ease of arrangement and solidity of treatment.

Of his female portraits we may first mention that of his second wife, Helena Fourment, walking in the open air with a page, lately at Blenheim. This is one of his finest examples of composition and treatment. It is excelled, however, by another in the same collection, where the same lady is seen with Rubens and a child, which she is holding in a go-cart.[1] A sense of domestic happiness is here combined with the utmost mastery of art. On the other hand, the chief charm of the celebrated "Chapeau de Paille," [in the National Gallery,] consists in the marvellous triumph over a great difficulty, that of painting a head entirely in the shadow cast by the hat, and yet in the clearest and most brilliant tones.[2]

[1] See my 'Life of Rubens,' p. 114, etc.
[2] 'Treasures,' etc., vol. i. p. 398.

One of the greatest powers, however, wielded by this almost universal genius, is that of animal painting. Horses, dogs, stags, wild boars, and especially ravenous animals, such as lions, tigers, panthers, wolves, and foxes, he renders alike with inconceivable mastery. Usually they are represented in conflict with the human race; seldom like the nine lions in the picture of Daniel in the Lions' Den, [late] Hamilton Palace, in postures of repose. In this picture the prophet himself—a subordinate and uninteresting figure—is only the excuse for a series of studies of lions in various attitudes.[1] We know with certainty[2] that Rubens executed this picture entirely himself. The touch is very spirited, but the colour by no means brilliant. With this facility in the delineation of animals, he is seen to great advantage in hunts, where men and animals are engaged in fierce combat. Of this kind, and one of his most magnificent works, is the Wolf Hunt, originally painted for the Spanish general Legranes, and in which the painter and his first wife, Catherine Brant, both appear on horseback, once in the collection of Lord Ashburton. Next to this may be cited the Lion Hunts, in the Galleries of Munich and Dresden,[3] and the Stag Hunt in the Berlin Museum. The Chace of the Calydonian Boar, in the Imperial Gallery at Vienna, though mixed up with mythological incidents, must also be classed as one of his admirable pictures of this kind. Of all his animals, finally, a Tigress snarling at a Crocodile, in the picture of the Four Quarters of the World, also in the Vienna Gallery, may be considered his masterpiece for energy, truth, and power.

To turn to yet another form of his excellence. Like Titian, Rubens, in the backgrounds of many of his pictures, appears as a very noble landscape-painter. He painted also more landscapes, properly speaking, than the great Venetian master. These, again, may be divided into two classes. Occasionally he tries his powers in the arena of historical landscape, introducing figures from mythology,

[1] 'Treasures,' etc., vol. iii. p. 297.
[2] Carpenter's 'Pictorial Notices,' p. 140.
[3] See my 'Life of Rubens,' p. 96.

and especially selecting events in which the elements appear in the wildest uproar. Here his poetry of conception and his striking pictorial effects are conspicuous. I may mention as a most remarkable example of this class, the Deluge in Phrygia, which swallows up the wicked, while Jupiter and Mercury, with Baucis and Philemon, look on: now in the Gallery at Vienna. Here, combined with the most daring composition, he displays a glow of light which approaches Rembrandt, and a mastery of handling which borders on bravado. The Shipwreck of Æneas, in the collection of H. T. Hope, Esq., London,[1] and Ulysses and Nausicaa, in the Pitti Palace,[2] are two more examples. At other times he takes pleasure in bringing before us the freshness and fine effects of light seen in the fertile plains of Brabant, These pictures respire a truly idyllic and rural feeling. The most distinguished examples are the so-called "Prairie de Lacken," in Buckingham Palace;[3] a large landscape. known by the name of Going to Market,[4] in Windsor Castle; one of similar character, including Rubens' Country House, in the National Gallery;[5] and the celebrated Rainbow landscape, [in the collection of Sir Richard Wallace].[6]

CHAPTER II

THE CONTEMPORARIES AND SCHOLARS OF RUBENS.

Before proceeding to notice the actual scholars of Rubens, we must consider those painters who flourished contemporaneously with him, and who, though more or less influenced by his example in the attainment of that free and

[1] 'Treasures,' etc., vol. ii. p. 114.
[2] See 'Life of Rubens,' p. 100.
[3] 'Treasures,' etc., vol. ii. p. 3.
[4] Ibid. p. 436.
[5] Ibid. vol. i. p. 351.
[6] Ibid. vol. iii. p. 434.

fully developed form of art which he first wrought out, maintained, nevertheless, an independent position.

Martin Pepyn, born at Antwerp 1575, died 1643.[1] It is not known who his teacher was, but he was admitted, as the son of a master, into the Painters' Guild in 1600. It is evident, however, from the few pictures that are known by him, that he was influenced in many respects by the school of Frans Floris. The pictures I know by him, in the Antwerp Museum, show, namely, in the whole style of composition and forms, the influence of Blocklandt.[2] They are the following: No. 273, the Passage of the Israelites through the Red Sea, signed with his monogram, and dated 1626; No. 274, the wings of an altarpiece, representing the Preaching of St. Luke; and Nos. 275 and 276, chiaroscuro pictures on the outer sides of the last-named, and another wing, the inner sides of which were executed by Otto Vænius. The colouring is powerful but gaudy, especially the flesh, which is either of a strong brownish red or of a greenish tint; the landscape is of the colour of verdigris, the outlines hard, and the execution very fused. Various heads, however, of truthful and animated, and even of elevated character, show, on the other hand, the favourable operation of the new-style of art introduced by Rubens. This is far more strongly pronounced in all parts in the excellent portrait of a lady in the Aremberg Gallery at Brussels, No. 90, in which only the somewhat over-greyish half-tints in the flesh are indications of the preceding school.

Abraham Jansens van Nuyssen, born in Antwerp 1567, died 1632.[3] He was the scholar of Jan Snellinck, and visited Italy. We know, by means of recent documentary discoveries, that Houbraken's account of Jansens' enmity against Rubens, and of the misery into which he fell, are totally devoid of truth. On the contrary, he lived and died

[1] [Liggeren, ii. 142.]

[2] [There is some difficulty in conceding this, because Blocklandt, or rather Anthony de Montfort, as Van Mander calls him, died, according to the Schilderboek (f. 173), in 1583. There are pictures by him which prove that his style was derived from the school of Frans Floris, *cr. gr.* Diana and Actæon, dated 1573, in the Belvedere at Vienna.]

[3] [Liggeren, i. 293.]

in very respected circumstances. His powers were in some respects allied to those of Rubens, so that pictures by him have been by unversed judges attributed to Rubens. The likeness consists in the boldness of the incidents, in the robustness and fulness of his nude figures, and in the vigorous and warm colouring of the flesh. At the same time he differs essentially from the great master; for, though occasionally more correct in drawing, his colouring is not only incomparably less clear, but thick in the local tones and heavy in the shadows, the outlines of his forms hard, the general keeping spotty, his draperies hard and metallic in the lights, and his carefully-blended handling far less free. One of Jansens' excellences was his treatment of torchlight and other artificial effects. Of his Biblical subjects it must suffice to mention the Virgin and Child and little St. John, and the Adoration of the Kings, Nos. 211 and 213, in the Antwerp Museum; of his mythological subjects, the River God of the Scheldt, in the same gallery, No. 212, and Venus and Adonis, in the Gallery at Vienna; and of his allegorical compositions, the pictures of Day and Night, also in the Vienna Gallery.

Nicholas de Liemakere, called Roose, born at Ghent 1575, [president of the Guild of Ghent from 1623 to 1636],[1] died there 1646. He was [first a pupil of Mark Gerard, then] a scholar of Otto Vænius, and a painter of skilful treatment and powers of composition. But his heads are insignificant, and, in his Biblical works, too secular in expression; the tone of his flesh is of a cold brownish red, his shadows greenish, and the general effect heavy. One of his chief pictures, the Virgin in Glory adored by Saints, is on the altar of a chapel in the cathedral at Ghent. [There are also numerous pictures by him in the Museum of Ghent.]

Gerard Zegers, generally but wrongly called Seghers, born at Antwerp 1591, died 1651. He is said to have studied first under Abraham Jansens, and afterwards under Hendrik van Balen.[2] He completed his studies in Italy, and

[1] [A. P. Sunaert, 'Catalogue du Musée de Gand,' p. 55.]

[2] [Van Balen was free master at Antwerp in 1593. Abraham Jansens closed his apprenticeship at Antwerp in 1585, but was made a

especially in Rome, thence proceeding to Madrid, where he executed many pictures for King Philip III. Zegers is a painter of considerable merit. Though not quite free from the overpowering influence of such a giant as Rubens, he still maintains an opposing attitude in his aim at ideality. His compositions are well balanced, his heads of elevated forms, though seldom important, his figures elegant, actions graceful, his colouring always harmonious, and his treatment broad. His principal work, the Marriage of the Virgin, once the ornament of the high altar of the Barefooted Carmelites at Antwerp, is now in the Museum there, No. 508. It is a finely-composed work, of stately effect, some of the heads, especially that of the Virgin, betraying the influence of Rubens. Of his other examples in the same gallery the best are St. Louis of Gonzaga, No. 507, and the Ecstasy of St. Theresa, No. 509. Another picture in the same gallery, No. 512, the Virgin with the rosary, and the Virgin with the Child, to whom the little St. John is giving a bird, in the Gallery at Vienna, shows his successful aim at the ideal. The colouring of these, and of another Madonna picture in which the Child is sleeping, shows the happy influence of Titian. On the other hand, two far weaker pictures, in the Antwerp Museum—Christ returning from Limbus, and St. Clara adoring the infant Jesus, Nos. 510 and 511—exhibit, by their angular forms and crude colouring, the less felicitous example of Baroccio. Of the scenes from every-day life which he occasionally painted, such as gamesters, musicians, etc., I cannot instance a specimen.

Theodor Rombouts, born at Antwerp 1597, died there 1637. He [was apprenticed to a house-painter named François van Lanckveldt, and passed into the Guild in 1608].[1] He is reported to have studied under Abraham Jansens. In 1617 he went to Rome, where, as well as in Florence, he painted some successful historical works. [The

free master in 1601 only. Zegers paid the fee at the close of his apprenticeship at Antwerp in 1603. He may have been the companion, but hardly the pupil, of Jansens, and it would be natural to suppose that he learnt *first* from Van Balen and *afterwards* under Jansens. See the Liggeren.]

[1] [Liggeren, i. 450 and 645.]

date of his admission to the mastership at Antwerp is 1625.][1] As no other account, except that by Houbraken, is given of his enmity to Rubens, we may justly question its accuracy. He had much feeling for composition and for beauty, though his heads seldom rise above the limits of an elevated character of reality. The same may be said of his figures, otherwise of capital drawing. His execution of detail is finished, the colour of his flesh brownish and heavy, like that of Guercino, to whom, and namely in the arrangement of his colours, he has a certain affinity. His works are rare. His justly-estimated chef-d'œuvre is the Descent from the Cross, in a chapel of the Ghent cathedral. His St. Augustin, also, entertaining Christ under the garb of a pilgrim, dated 1636, in the Antwerp Museum, No. 296, is a work of much merit. Of his secular subjects [there are two very characteristic examples in the Madrid Museum: a Card-party, No. 1315, and a Surgeon-Dentist in his shop, No. 1316].[2]

Gaspard de Craeyer, born at Antwerp [1582], died 1669. Of all the painters who flourished contemporarily with Rubens in the Spanish Netherlands, he takes by far the first position. He learned his art at Brussels, under Raphael van Coxis, son of Michael van Coxis, whom we have already noticed, [and was registered a master in the Brussels Guild in 1607].[3] He was held in high esteem by Albert and Isabella, Governors of the Netherlands, and was nominated court painter by their successor, the Cardinal Infant Ferdinand. With Rubens and Van Dyck, also, he stood in friendly relations. The former painted a portrait of him, which was engraved by Paul Pontius and by others, and the latter left him, by will, a picture of St. Benedict.[4] In his later years Gaspard de Craeyer migrated from Brussels to Ghent, where he laboured unremittingly until his death at the age of 87. Although the pupil of Raphael van Coxis, the whole form of his art shows the example of Rubens. Indeed, he sympathised too closely with Rubens' genius not to be powerfully attracted by it.

[1] [Liggeren, i., 608.]
[2] [Waagen, 'Uber in Spanien vorhandene Gemälde,' in von Zahn's 'Jahrbücher,' i. 98.]
[3] [Fetis, 'Catalogue du Musée Royal de Belgique,' p. 279.]
[4] Catalogue of Antwerp Museum, p. 225.

Nature, it is true, had assigned to him a far narrower sphere as regards powers of invention. Biblical subjects were his chief occupation, but he also occasionally and successfully attempted the department of history and allegory. Nor had he the grandeur and the fire which enabled Rubens to grapple with the boldest, the most terrible, and the most rapid incidents; nor the brilliant warmth of colouring, nor the striking effects which that master produced. In quiet compositions, on the other hand, he may be somewhat likened to him; in the mildness and amiability of his feeling he displays a quality foreign to Rubens, and occasionally also a sense of beauty tending to the ideal which Rubens did not attain. His colouring is subdued and true to nature, and often allied to that of Van Dyck. Again, in the extraordinary freedom and mastery of his touch he scarcely falls short of his great model. Possessing such qualities, he was not only overwhelmed with commissions in his own country, but his large and admirable altarpieces in the cathedrals of Aix in Provence, and of Amberg in the Upper Palatinate, prove that his reputation extended far beyond it. In my opinion he by no means occupies that place in public estimation which he deserves. This is partly owing to a number of inferior works produced in his later time. But that, even to the last, he could, when he pleased, return to his better style—with the exception always of a feebleness of tone—is proved by his last picture, [signed "G. d. Crayer fa a°. 1668, æt. 86,"] the Martyrdom of St. Blaise, in the Ghent Museum, No. 19, which further shows that, like Rubens, he did not hesitate to depict the horrible with very revolting truthfulness. The following are a list of his best pictures, which are also in places most accessible to the reader. The Virgin and Child adored by various Saints, in the Louvre, No. 101. This is, in every respect, a very remarkable work. The Miraculous Draught of Fishes, the Assumption of St. Catherine, and the Chevalier Dongelberge and his wife adoring the Dead Christ, in the Brussels Gallery, Nos. 235, 237, and 242; the Judgment of Solomon—a chef-d'œuvre—and St. Rosalia crowned by the Infant Christ, in the Ghent Gallery, Nos. 18 and 14. The success of this painter in the treatment of

rapidly painted decorations is seen in the works executed for a triumphal arch upon the entry of the Cardinal Infant into Ghent, and which are still preserved in the Gallery there. The Virgin and Child enthroned and adored by Saints, with the portraits of the painter and his family below, dated 1646, is in the Munich Gallery, No. 869. This is a capital work, arranged in the same manner as that in which Rubens treated similar spaces, and showing the painter's complete mastery over such large proportions, and the success with which he managed individual portions. But the heads of the women, though pleasing, are monotonous. The group of portraits is of astonishing vivacity. St. Theresa receiving a golden necklace from the Virgin. Here the head of the Madonna is particularly fine. The Angelic Salutation, in which even the drapery shows the aim at style and ideality, and the Virgin and Child enthroned adored by Saints, are in the Vienna Gallery. The last-named is, perhaps, his finest work, at least I know of no other in which his peculiar amiability of feeling is so strongly expressed.

Frans Snyders, born at Antwerp 1579, died there 1657. He was [registered in the Antwerp Guild as Hell Brueghel's apprentice in 1592, and rose to the mastership in 1602.[1] It is said that he studied under Van Balen.] But his whole treatment of the animal world, his developed form of art, his clear and frequently glowing colouring, and his broad and masterly touch were inspired by the example of Rubens, to whom he stood not in the relation of a scholar, but in that of a thoroughly independent fellow-painter. This appears from the human figures painted by Rubens in Snyders' animal pieces, from the animals introduced by Snyders into Rubens' hunts, as well as from the flowers and vegetables executed by Snyders in other works by the great master, and which were so painted as not to mar the unity of the piece. Next to Rubens, he is the greatest animal painter of the time. Like him, he has the faculty of depicting his subjects in the agitated moments of combat or chase. The artistic arrangement of his animals in the space allotted was probably owing to his visit to Italy, when he resided principally in Rome.

[1] [Liggeren, i. 373, 418.]

Even in his large culinary subjects he is not more remarkable for the treatment of single objects than for the skill with which he places them together. He was closely allied in friendship with Rubens' two best scholars, Van Dyck and Jordaens, and assisted the latter in the same way as he did Rubens. His fame was so great that princes and nobles vied with each other for his pictures, He laboured especially for Philip IV. of Spain and for the Archduke Leopold William. Of his numerous pictures I can only quote a few of the most distinguished, distributed in well-known galleries. In the Louvre a Stag-hunt, No. 491, and a Boar-hunt, No. 492. At Dresden a Kitchen scene, with a man and woman cook by Rubens, No. 973. In Munich two Lionesses pursuing a Roebuck, No. 957: this is of astonishing energy, and admirably composed. In Vienna a Boar attacked by a pack of nine Dogs. In Berlin a fierce Combat between Bears and Dogs, No. 974. The number of excellent pictures by him, scattered in private English galleries, is considerable.

Occupying a similar position towards Rubens, in point of landscape painting as Snyders in animal painting, may be considered the two masters Jan Wildens and Lucas van Uden.

Jan Wildens, born at Antwerp 1584, died there 1653. He was the scholar of Peter Verhult, in whose school he so early distinguished himself as to be admitted in 1604 as member of the Antwerp Guild of Painters. He possessed great versatility of power in rendering landscape, so that, in painting backgrounds for Rubens, with whom he enjoyed a friendly intimacy, he was able to adapt the landscape to the character of the subject. At the same time he had great rapidity in execution and freedom of treatment. The fact that he not only painted the landscapes for many of Rubens' pictures, but also did the same service for Snyders, and sometimes also for Diepenbeck and Langenjan, explains the great rarity of pictures entirely by himself. As regards public galleries, I know of one picture by him—a winter landscape, with a hare-hunt in the foreground, [dated 1624], in the Dresden Gallery, No. 979, which is painted with great mastery in a brownish tone. [A hunt, a gipsy telling for-

tunes to people in a boat, and a country scene, in the Madrid Museum, are further examples of the same kind.] A landscape, in the collection of the Marquis of Bute, is important, though recalling in conception and treatment the more old-fashioned style of Jan Breughel and Roelandt Savery. A wooded scene, with a stag-hunt, of rich composition and masterly treatment, was once in the Landauer Brüderhaus at Nuremberg.

Lucas van Uden, born in Antwerp 1595, [died there between 1672 and 1673].[1] He received instruction in art from his father, who bore the same name, and was entered in the Painters' Guild in 1626 to 1627. He also frequently painted the landscape backgrounds in Rubens' pictures, but at the same time executed many separate works, in which Teniers sometimes painted the figures. These generally represent distant views, varied with mountains, hills, and trees, and animated with water. Occasionally he painted waterfalls, and also more enclosed landscapes. A deep and pure feeling for nature pervades these works, which are well drawn, the separate features of great individuality, the management of the light well understood, the colouring powerful and clear, though sometimes too monotonously green, and of very careful finish. He thoroughly understands the treatment of large surfaces, and also the miniature-like completion of small pictures. Nowhere is this master so well seen as in the Dresden Gallery, which has nine of his works. I can only notice three of them: No. 1057, a large landscape with a richly watered plain, with a bridal party proceeding to a peasant's house on a rising ground. In this admirable picture he approaches the effect of similar works by Rubens. No. 1056, a landscape with stream and small waterfall. This has great charm of nature and brilliancy of effect. No. 1062, a landscape with lofty hills, and two waterfalls, with grazing cattle in the foreground. A landscape in the Munich Gallery, Cabinets, No. 937, inscribed with the name of the painter, with trees reflected in the water, is of great power, and shows in lighting and foreground the influence of Rubens. But this is still more apparent in a large landscape with a

[1] Liggeren, ii. 117 and 426.

distant view, and figures by Teniers, which approaches Rembrandt in warmth of colour, in Lord Bute's collection. This master also engraved sixty-two plates, fifty-eight of them of his own composition, in which respect they agree with his pictures, only that their character is still more varied. At the same time the treatment is highly picturesque, spirited, decided, and yet soft. They are, however, as Bartsch remarks, of very unequal merit. Some of them, Nos. 36 to 41, are obviously youthful attempts. Specimens of great beauty are Nos, 3, 5, 9, 10, 11, 13, 21, 26, 32, 56, and 57, and another of which the British Museum alone has an impression.

Justus Sustermans, born at Antwerp 1597, died in Florence 1681. He studied under the otherwise little-known Willem de Vos, [at Antwerp (1609)], and went in still youthful years to Italy, where his pictures found so much favour at the Court of Cosmo II. of Tuscany that he took up his residence there. He retained his popularity under the succeeding Grand Dukes Ferdinand II. and Cosmo III., and continued in Florence in honoured circumstances until his death. He also was on friendly terms with Rubens and Van Dyck. He was of decided realistic tendency, an able draughtsman, a powerful and clear colourist, and possessed much freedom of brush. In his historical pictures the influences both of the schools of the Carracci and of Michael Angelo Caravaggio are strongly seen. From the first-named he imitated the style of composition, drapery, and elevated forms; from the last his commoner truth and powerful effects. Two successful pictures of this class, the Death of Socrates, and the Entombment, are in the Berlin Museum, [Both now withdrawn.] But his force lay in portraiture, the truthfulness and fine colour of which show that he remained true to his native school. Later in life, however, his flesh-tones became heavy and his shadows dark. His most comprehensive work of this class represents Ferdinand II. receiving the Oaths of Allegiance, and contains a large number of portraits. It is at Florence. Good portraits by him, in the Pitti, are Victoria della Rovere, wife of the Grand Duke, represented as the Vestal Virgin Tuccia; one of a

HOLY FAMILY WITH ANGELS.

By Van Dyck. Formerly in the Houghton Collection, now at St. Petersburg.

Canon, of very high merit; and that of Christian V. of Denmark when Crown Prince. On the other hand, the portraits of the Grand Ducal family, under the form of a Holy Family, are very repulsive. In the Vienna Gallery is the admirable portrait of the Archduchess Claudia, daughter of Ferdinand of Tuscany. The following are the only specimens of Sustermans I know in Great Britain: the portrait of Alexander Farnese in the Royal Institution at Edinburgh, and two of Galileo, one in Lord Methuen's collection at Corsham Court, the other at Trinity College, Cambridge.

We come now to the actual scholars of Rubens. Of these Anthony van Dyck, born in Antwerp the 22nd March, 1599, died in England the 9th December, 1641, stands by far the highest. By the time he was ten years of age he had the advantage of Van Balen's instructions, and after that entered the school of Rubens. Here his remarkable capacity for art became so quickly developed, that as early as the 11th February, 1618, when but a youth of nineteen, he was admitted into the Guild of Painters at Antwerp.[1] In 1620 Rubens engaged him as an assistant,[2] and in 1621 his reputation had so extended as to induce James I. of England to take him into his service.[3] In 1623 he repaired to Italy, and first, it appears, to Venice, where he copied several of Titian's works. He afterwards spent some time in Rome, but by far his longest sojourn was in Genoa. His course is everywhere marked by pictures by his hand—the largest number being in Genoa. Towards the close of the year 1626 he seems to have returned to Antwerp. During the next six years, passed in his native land, not only his finest historical works were produced, but also a series of magnificent portraits. In 1632, doubtless through the intervention of the Earl of Arundel,[4] he entered the service of Charles I. of England, who gave him a salary of 200*l.* a year[5] as chief court-painter, bestowed upon him at an early period the honour of

[1] [Liggeren, i. 457 and 545.]
[2] Catalogue of Antwerp Museum, p. 454.
[3] See Carpenter's admirable 'Pictorial Notices,' etc., London, 1848, p. 8-10.
[4] Ibid. p. 22, etc.
[5] On the 17 October, 1633. See Carpenter's Appendix, No 3.

knighthood, and in every way showed the highest estimation for his genius. The nobility and gentry soon followed the king's example in adopting Van Dyck as their portrait-painter, so much so that his historical works were limited to a small number of easel pictures, and those chiefly portraits under the ideal forms of goddesses, nymphs, etc. The pictures also which he executed during a visit to the Netherlands in 1634 seem not to have risen beyond the rank of portraits. Van Dyck, however, had the sincerest ambition to exercise his powers as an historical painter in some work of greater extent. He therefore endeavoured to obtain the commission for the decoration of the walls of the Banqueting Hall, Whitehall, the ceiling of which was covered with Rubens' designs. Not succeeding in this wish, he returned to Belgium in 1640, taking with him his wife, a lady of the noble Scotch family of Ruthven. Then, hearing that Louis XIII. of France proposed decorating the largest saloon of the Louvre with paintings, he hastened to Paris, in order, if possible, to secure the commission, but found that Poussin, who had arrived at about the same time from Rome, had already obtained it. Returning, doubtless in low spirits, to England, where the misfortunes then gathering over the king and the royal family must have further depressed him, he was taken with an illness which terminated in his death at the early age of forty-two.[1]

The sphere of invention assigned by nature to Van Dyck was far more limited than that she had bestowed on his great master. He possessed none of that fire which had enabled Rubens to grapple with the most terrible and momentary incidents, but he surpassed him in the intensity and elevation of expression which he gave to profound emotion. Hence the success with which Van Dyck treats the subjects of the Crucifixion, the Descent from the Cross, and the Grief over the dead body of the Saviour. His feeling for nature was also of a more refined character than that of Rubens, and his drawing more correct. If his colour also be less powerful and brilliant, truth is the gainer by the difference. In mastery of treatment the two may be fairly put on the

[1] See Carpenter, pp. 39-44

same level. Van Dyck's qualities, as we perceive, fitted him in the highest degree for the art of portraiture; and of all the masters belonging to the most developed period of art he alone with Titian divides, in that walk, the first place. His portraits in truth possess the highest characteristics proper to their class. No one ever better succeeded in expressing, both in position and look, the ease proper to individuals of high station, nor also the charming unconsciousness of blooming childhood. At the same time the different epochs of his art are distinctly marked. The pictures executed before his visit to Italy, though already evincing a great proficiency in art, show nevertheless a certain dependence upon Rubens. In his historical pictures of this time his forms are strongly pronounced, and have occasionally a clumsy look, the heads are coarsely realistic, and the flesh-tones yellowish and warm in the style of Rubens. Examples may be seen in his St. Martin dividing his Mantle with a Beggar, in the church of Savelthem near Brussels, and Christ mocked by the Soldiers, in the Berlin Museum, No. 770. His portraits also, of which many an undated specimen belongs doubtless to this period, unite the same yellowish and transparent local flesh-tone with a lively but simple feeling. We may cite his portrait of Cardinal Bentivoglio, in the Pitti, painted in the first year of his stay at Rome, and that portrait, miscalled of Wallenstein, dated 1624, in Prince Lichtenstein's gallery at Vienna. The study of the great Italian masters inspired him gradually with a higher conception of form; and in his greater depth of colouring, and namely in the brownish flesh-tones, we recognise the influence of Giorgione and Titian. Of this kind is the Ecstacy of St. Francis, in the Gallery at Vienna, and a male portrait with the left hand on the hilt of his sword, in the Louvre, No. 153. Van Dyck's pictures painted in Genoa have a character of their own. The forms of the heads are at once simplified and ennobled, and the tones of the flesh, which incline to a reddish scale, are solid and less transparent than in his other pictures. Black and deep crimson predominate in his draperies, and the general effect is full and even solemn. We see this in the portraits

of the families Brignole and Durazzo in their palaces at Genoa.[1] Of his Genoese portraits in England I will only mention the three children, in the collection of Earl de Grey in London, as particularly attractive. His historical works, executed after his return to Antwerp in 1626, possess in the fullest degree the above-named qualities, but suffer from a too heavy brown tone in the shadows—the result of painting on a dark ground, which has come through, and which, in his larger pictures, Van Dyck had unfortunately adopted from the then prevailing custom in Italy. The most important work, both in merit and in size, is the Crucifixion, in the cathedral of Mechlin, painted in 1627. The composition is finely balanced, and the moment of the Saviour's death most touchingly given. The various forms of sorrow, from the profound pathos of the Virgin to the passionate feeling of the Magdalen, are admirably characterised. Also the expression in the believing centurion on horseback. The drawing is fine, and the gloomy and harmonious keeping of the whole, with the sudden darkness, has a striking effect. In many parts the red ground has unfortunately come through. The following pictures belong to the same category, both in time and art. The small Pietà, in the Munich Gallery, No. 830, in every respect a very jewel. The Crucifixion, in the Gallery at Vienna. The small Entombment, in the Antwerp Museum, No. 404, which shows the study of Paul Veronese's darker pictures. The larger Pietà, also there, No. 403. The Crucifixion, dated 1629, No. 401. The Pietà, in the Berlin Museum, No. 778: here the head of St. John and the landscape show the influence of Titian. Samson betrayed by Delilah, in the Vienna Gallery; a picture which, in a dramatic sense, I consider his finest work; for though he adopted Rubens' composition of the subject, he has treated it in a manner which renders it his own. The Virgin and Child enthroned, the latter extending a wreath to St. Rosalie, with SS. Peter and Paul at the sides, in the Vienna Gallery, was painted in 1629 for some holy fraternity in Antwerp. This, for composition, elevation of

[1] The fullest account of this, and of all Van Dyck's pictures, is given in the third volume of Smith's well-known *Catalogue Raisonné.*

feeling, and Titianesque glow of colour, is one of his most beautiful works. The Virgin and Child with the little St. John, in the Munich Gallery, No. 826. [The Capture, and Christ and the Scoffers, at Madrid.] The transition from this class of pictures to his portraits of similar style is formed by a Virgin and Child adored by the donors, a man and his wife, in the Louvre, No. 137, one of his most beautiful works. Of his portraits, properly speaking, I can only mention a few of the most remarkable: That of Duke Wolfgang von Neuburg with a large dog, dated 1629, in the Munich Gallery, No. 837. A General in full armour with the bâton, in the Vienna Gallery. Isabella, Governess of the Low Countries, in the same gallery.[1] M. le Roy and his wife, dated 1630 and 1631, in the collection of [Sir Richard Wallace in London, Nos. 63 and 59. "Herry Liberti," the organist, at Madrid.] And, finally, that of Francesco di Moncada, Marquis of Aytona, generalissimo of the Spanish forces in the Netherlands, probably executed in 1631, in the Louvre, No. 146. He is seated on a fiery grey horse, in full armour, the bâton in his right hand, looking straight forward in an attitude of proud repose. In every respect this is the finest equestrian portrait painted by Van Dyck, and indeed I may almost designate it as the finest existing. A smaller series of portraits, of the same time, show the mighty influence of Rubens, even after Van Dyck's return from Italy. But the then more mature painter knew how to combine the luminous colouring of his great master with a more truthful and refined observation of forms. The finest of these portraits, and altogether two of the best he ever painted, are those of M. van der Geest, a great lover of art, now known in the National Gallery under the erroneous name of Gevartius, and of Snyders the painter, in the collection of Lord Carlisle at Castle Howard.

The portraits executed in the early part of his stay in England, from 1632, are happily imbued with the result of his Italian studies, and with his fresh impressions of Rubens' works. The following are characteristic and beautiful speci-

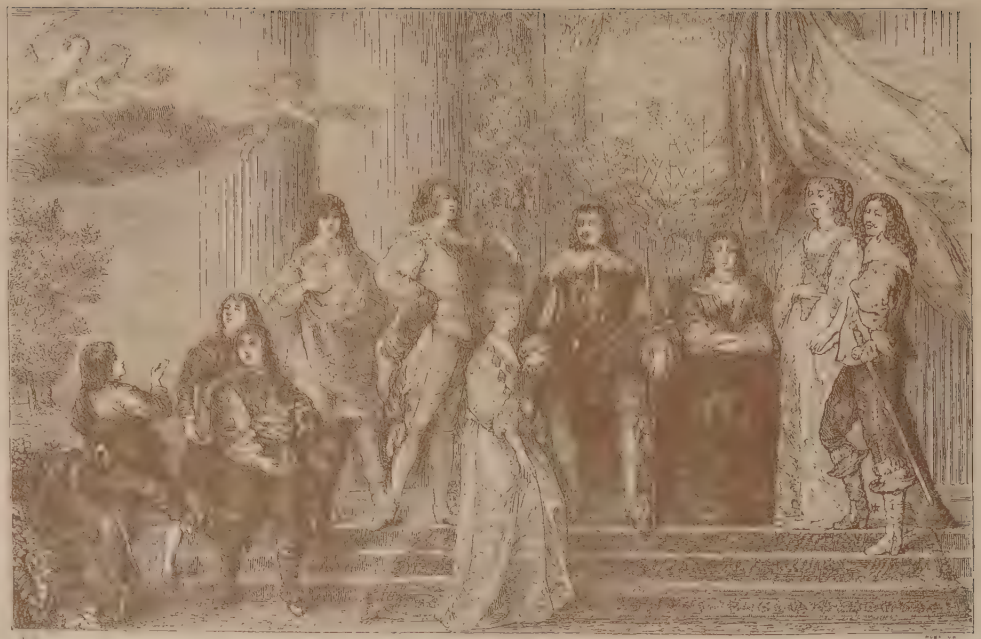
[1] I consider this the best of the different portraits by Van Dyck of this princess.

mens. Venetia, wife of Sir Kenelm Digby, in Windsor Castle. Charles I. hunting, in the Louvre, No. 142. The king is standing, and the horse is held by the Marquis of Hamilton, Master of the Horse. In this kind of composition he recalls Velasquez ; and it is possible that some picture by that master may have impressed him.[1] Another, and one of the finest of the numerous portraits of Charles I. by Van Dyck, is in the Vienna Gallery. In addition to his highest artistic qualities a feeling of taste and elegance, and a thoroughly aristocratic element, prevail here in a more than common degree. Many of his most beautiful portraits belong to the year 1634. The magnificent family picture of John Duke of Nassau, with his Duchess and children, at Panshanger, the grandest of all his grand family pictures, bears this date.[2] This picture, and probably also the portrait of Maria Louisa de Tassis, an Antwerp lady, in the Lichtenstein Gallery at Vienna, were painted on occasion of a visit to the Continent in this same year. This latter, in addition to all his above-mentioned qualities, exhibits traits of such rare sweetness as places it foremost among all his female portraits. Of another grand family picture, the Pembroke family, including ten figures, at Wilton, the largest of Van Dyck's family pictures, we give an illustration. To this year may be also assigned the imposing picture of Charles I. on horseback, with his Master of the Horse, M. de St. Antoine, in Windsor Castle, see woodcut ; and also the splendid equestrian portrait of Prince Thomas of Carignan, in the Gallery at Turin. Nor did the following year see any diminution in his warm tone and careful finish, as is evident in the picture of George and Francis Villiers, sons of the Duke of Buckingham, dated 1635, in Windsor Castle. In his later years Van Dyck gradually adopted a cooler and more silvery tone, and became far slighter in treatment ; but neither the children of Charles I., nor the portraits of Killigrew and Carew, in Windsor Castle, [nor the Countess of Oxford, at Madrid, all] dated 1638, show decided signs of the change. A number of portraits by this great master, painted both in the earlier

[1] 'Kunstwerke und Künstler in Paris,' p. 569, etc.
[2] 'Treasures,' etc., vol. iii. p. 16, etc.

KING CHARLES I.

By Van Dyck From the original Picture at Windsor



THE HERBERT FAMILY By Van Dyck. In Wilton House.

page 306, No. 1.

and later time of his residence in England, are preserved in private collections, some of them of the highest beauty. I must be content to quote the most notable collections in which they may be found, having, with few exceptions, visited them all myself, as may be seen in my "Treasures of Art," etc. I give them, therefore, in the order in which the importance of Van Dyck's works arranges them. The collections of Colonel Egremont Windham, the Dukes of Marlborough and Bedford, Earl Clarendon, Duke of Devonshire, Earls Pembroke, Fitzwilliam, Warwick, Duke of Buccleugh, Earls de Grey, Spencer, Lord Douglas, Duke of Hamilton, Lord Ashburton, Earl of Brownlow, Lord Methuen, Duke of Grafton, Earl of Denbigh, Viscount Galway, Duke of Richmond, Earls of Ellesmere, Radnor, Hardwicke, Darnley, Lord Verulam, the late Smith Barry, Esq.

Finally, I may remark that Van Dyck etched a small number of plates, chiefly portraits, which, as Mr. Carpenter rightly remarks,[1] are distinguished by the same qualities as his pictures—"delicacy and precision of drawing, a nice discrimination of character and grace of action." These etchings may be easily distinguished from a large number of the same size, executed at Van Dyck's expense by the best Netherlandish engravers, Vorstermann, etc., from small pictures by the master's hand, in brown chiaroscuro, and published with his own etchings. The small pictures alluded to are partly in the Duke of Buccleugh's collection, partly in the Munich Gallery.

Among the scholars and imitators of Van Dyck I can point to no one in any way comparable with himself. Many of them copied his pictures with such success that their works are included under his name, and thus account for the frequent repetition of some of his subjects. Of these I may mention Jan van Reyn, born at Dunkirk 1610, died there 1678. He accompanied Van Dyck to London, and remained there till his death. Adrian Hannemann, born at the Hague [1601, died there 1671]. This painter came to England in the early period of Charles I.'s reign, where he adopted much of

[1] See Carpenter's work, p. 81. This gentleman is the first who has given a careful and critical description of these etchings.

Van Dyck's manner, as is seen in his portrait of the English king in the Vienna Gallery. [A portrait by him of John de Wit, No. 78 in the Rotterdam Museum, is dated 1652.] David Beck, born at Arnheim 1621, died at the Hague 1656. He worked as an assistant of Van Dyck until the painter's death, taking decidedly an essential part in many pictures, and even entirely executing some, under the master's superintendence, which now go by Van Dyck's name. Weesop also, a Dutch painter who came over to England not long before Van Dyck's death, and left the country in 1649, succeeded in adopting his style, and copied his pictures with great exactitude.

But the most important part was played by Peter van der Faes, known in England by the name of Sir Peter Lely, born at Soest 1618, died in London 1680. He was the pupil of Peter de Grebber of Haarlem; nevertheless, on visiting England, after Van Dyck's death, in 1641, he so closely studied the manner of the great painter, that the pictures of his earlier time often approach very near to him. A specimen of this is seen in Lely's picture, executed 1643, of Charles I. with his son, the Duke of York, once at Sion House, so like the master, both in conception and treatment, that I mistook it for a copy by Lely from Van Dyck. The proper sphere of Lely's art, however, is seen in his portraits of the court of Charles II., to whom he was court-painter. Here, although he still occasionally executed a fine picture, such as Prince Rupert, in Windsor Castle, Lord and Lady Cornbury, in the Duke of Portland's collection, and five female portraits, in the possession of the Earl of Stamford and Warrington, yet he gradually degenerated as a painter. He became artificial in conception; his female portraits bear the stamp of the vanity and depravity of the day; his colouring grew cold and heavy, and his treatment superficial. Of the astonishing number of his pictures throughout England, I need only quote the well-known beauties in Hampton Court.

While the above-named painters all flourished more or less in England, the following remained in Belgium, and there carried on the style of Van Dyck.

Thomas Willeborts, called Boschaerts, born at Bergen-

op-Zoom 1614, died at Antwerp 1654.[1] Although originally [1628] the scholar of Gerard Segers, he afterwards successfully imitated Van Dyck; at the same time, his lamer compositions, less animated heads, and cold dull colouring, place him in no high category. A good picture by him is the Marriage of St. Catherine, in the Berlin Museum [withdrawn]. [An original—St. Sebastian and the Angel, signed, T. Wileborts, is No. 174 in the Munich Pinakothek.]

Theodor Boeyermanns, born at Antwerp 1620, died there between 1677 and '78. This painter is of notable merit, both as regards the composition of his historical pictures and the truthfulness of his portraits. He is always warm and harmonious in tone, and approaches Van Dyck in transparency in his picture in the Antwerp Museum, No. 20, called L'Ambassadeur. His Pool of Bethesda, also there, No. 21, shows the ability of his composition. [Noteworthy in Antwerp is Boeyermann's Assumption, in the church of St. Jacques, which he executed in 1671.]

[Peter Thys, commonly called Typrus, born at Antwerp 1616, died there between 1677 and 1679.][2] He formed himself, especially as a portrait-painter, from the example of Van Dyck. A specimen is seen in his truthful and warmly-coloured picture of Henrich van Halmale, in the Antwerp Museum, No. 350; and in his Adoration of the Host, in the Wedding Chapel of the church of St. Jacques, also at Antwerp. His historical pictures show the influence of Gaspard de Craeyer as well: for instance, the Christ appearing to St. John of the Cross, in the Antwerp Museum, No. 355; and St. Francis receiving from Christ and the Virgin the privileges of the Portiuncula, No. 352: this is a feebler work. Many of his pictures have a hard and spotty look, from the obtrusion of the red ground in the flesh.

Finally, I may remark that various British painters also attached themselves with good results to the school of Van Dyck. Their history belongs properly to that of English painting; I therefore only cite their names—viz., William Dobson [1610-46], Henry Stone [died 1653], com-

[1] [Liggeren, i. 661.]
[2] Ib., ii. 73.

monly called Old Stone, James Gandy, who flourished especially in Ireland, and the Scotchman, George Jameson.

The next place among the scholars of Rubens, after Van Dyck, is unquestionably occupied by Jacob Jordaens, born in Antwerp 1593, died 1678. Like Rubens, he first studied under Adam van Noort [1607-1615], where he acquired that vigorous and harmonious colouring which is the chief distinction of his art. As early as 1615 he was admitted into the Guild of Painters, in the quality of a water-colour artist, and the year after married the daughter of Adam van Noort. This early marriage, and the intimate relation—half friend, half assistant—in which he stood to Rubens, prevented him from visiting Italy as other masters had done. He attained, however, to great eminence in Antwerp, and executed a very large number of pictures. Although these unmistakeably show the proximity of Rubens, yet his own artistic nature is strongly expressed in them. This was so vehemently realistic in character as to degenerate occasionally into the rude and the vulgar. In his, as compared with Rubens', far narrower sphere of invention, the humorous takes a prominent place. In sense of beauty also and distinctness of forms he falls far short of his great model. On the other hand, in power and transparency of colouring, and in mastery of general keeping, he may be placed on the same level; and in a certain golden glow, and depth of chiaroscuro, he even excels him. Nor in the power over his brush can he be considered inferior to Rubens, though not to be compared with him in equality of impasto. Indeed to his over use of glazing, without the necessary foundation of solid colour, are attributable his occasionally unsubstantial glassy effect, and monotonously luscious tone. His works differ, therefore, in merit according to the degree of their completion, and of his sympathy with the subject. Seldom does he satisfy us with his Biblical pictures. The best of this kind are an Adoration of the Shepherds, in the Antwerp Museum, No. 221, in which the head of the Virgin is of an unusual elevation of character, and the Four Evangelists, in the Louvre, No. 253. Nor is he more successful in mythology. The best example I know is Jupiter and Mercury with Baucis

and Philemon, in the Vienna Gallery. His feeling, however, for history and allegory is proved by his pictures, in the saloon of the House in the Wood, near the Hague, which celebrate the deeds of Prince Frederick Henry of Orange. The centre picture, representing the Prince drawn in a triumphal car by four horses, is imposing in effect, and of extraordinary mastery of treatment. Of his numerous and popular pictures, called the Bean Feast, I prefer the large specimen in the Vienna Gallery. This teems with incidents of coarse and common humour, is of marvellous power and clearness, and carefully painted. His pictures of the proverb, "Wie die Alten sungen, so pfeifen die Jungen," are almost as frequent. A very fine specimen is in the Berlin Gallery, No. 879. He is well known as a portrait-painter, and is seen to great advantage in the portrait of Admiral Ruyter, in the Louvre, No. 257; and in that of a girl with a parrot, at Cobham Hall.

Of the other scholars of Rubens, the following occupy a less important but still respectable place in the history of art.

Theodor van Tulden, born at Bois-le-Duc 1607 (?), [was apprenticed to an obscure master, Abraham Blyenberch, at Antwerp in 1621, and took the freedom of the Antwerp Guild in 1626].[1] He spent some time in Paris previous to the year 1635, [when he returned to Antwerp and married Mary, the daughter of Henry van Balen. After a residence of five years he left Antwerp (1640) for Bois-le-Duc, where he is said to have died in 1676.][2] He was versatile in talent, had much skill in composition, and treated scriptural subjects, as well as history and allegory, in a decorative manner, as seen by the assistance he rendered to Rubens in the triumphal arches erected on occasion of the entry of the Cardinal Infant into Antwerp. He also succeeded in scenes from common life, such as fairs, and in portraits. In his earlier works he approaches Rubens, both in his broad delineation of forms and in his colouring. Of this class is his Forge of Vulcan, painted 1648, in the same House in the Wood where

[1] [Liggeren, i. 574.]
[2] [Ib. ib. ib., and ii. 113.]

Jordaens laboured, and which is a work of great energy. In his middle period his works are more refined in form; and his colouring, while still clear, a little cooler. Examples are, his Christ appearing to the Virgin after the Ascension, in the Louvre, No. 530; and two allegorical pictures, dated 1654 and '55, in the Vienna Gallery. In the pictures of his latest time the influence of the French school is seen in the more refined forms, and in the graceful, though sometimes rather artificial motives. At the same time, his colouring becomes colder and less clear. An example of this sort is the Triumph of Galatea, in the Museum at Berlin, No. 955. He is seen to particular advantage in two sketches for the before-mentioned triumphal arches (1635), in the Antwerp Museum, Nos. 472 and 473. This master is also known by a number of clever etchings. His chefs-d'œuvre in this line are the plates of Rubens' Battle of the Amazons; of the Triumphal Arches; the Life of St. John of Matha, from his pictures in Paris; and scenes from the Odyssey, from the now destroyed pictures by Niccolo del' Abbate, in the château of Fontainebleau.

Abraham van Diepenbeek, born at Bois-le-Duc [1596], died [at Antwerp][1] 1675. He attached himself closely to Rubens in the whole form of realistic art, and also in colouring, but his feeling for lines is less tasteful; and his flesh colouring is redder in the lights and grayer in the shadows and half-shadows. He spent a long time in Italy, and is said to have also visited England. Of his numerous pictures I can only mention, as regards his Church subjects, his Ecstasy of St. Bonaventura, in the Antwerp Museum, No. 400; as a specimen of his allegorical works, the Vanity of all Earthly Things, in the Vienna Gallery; and for history, his Clœlia fleeing from Porsenna, of which there is a large version in the Berlin Museum, No. 964, and a small one in the Louvre, No. 118. He was also a clever glass painter, though some of his works of this class show that the technical process of the art was not thoroughly known to him. His fertile powers of invention are shown by the designs he executed for engravers: for instance, his Temple of the Muses, engraved

[1] [Liggeren, ii. 98-9 and 444.]

by Cornelis Bloemart. Mariette mentions an etching also by him—a countryman leading an ass by a halter.

Erasmus Quellinus, born at Antwerp 1607, died [at Tongerloo] 1678. He was the friend of the well-known scholar Caspar Gevartius, and, assisted by his suggestions and explanatory inscriptions, he executed decorative paintings in celebration of peace between Spain and England in 1660, and illustrating the entry of Francis de Moura, Marquis of Castel Rodrigo, Stadtholder of the Spanish Netherlands, into Antwerp in 1665.[1] He did not visit Italy; nevertheless, an attempt at greater elegance of forms and heads than Rubens possessed is seen in his works. Combined with this, his heads exhibit a certain sentimentality. In colouring he is generally powerful, and successful in his chiaroscuro, but his tones are deficient in the transparency belonging to the school; on the contrary, a heavy brownish hue is seen in his flesh, which occasionally degenerates into hardness. His compositions are of unequal merit. His St. Roch, for example, being healed of the Plague, in the church of St. Jacques at Antwerp, is as successful as his Guardian Angel, in the church of St. Andrew, in the same city, is the reverse. Excellent specimens by him are two Miracles by St. Hugh, Bishop of Lincoln, in the Antwerp Museum, Nos. 278 and 292.[2]

Jan van den Hoecke, born at Antwerp [1611], died there 1651. He visited Italy, and on his return executed many works for the court at Vienna; and settled finally in his native town, as painter of the Court of the Archduke Leopold Wilhelm, Stadtholder of the Spanish Netherlands.[3] Though less known than the masters above described, he is nevertheless, both as an historical and portrait-painter, one of Rubens' best scholars. He approaches close to his master in animation of heads and clearness and power of colouring. This is seen in his historical picture of St. Francis adoring the Child extended to him by the Virgin, in the Antwerp

[1] Catalogue of Antwerp Museum, p. 274.

[2] [No. 278 is by Erasmus Quellyn, No. 292, by a younger painter of the same name.]

[3] Antwerp Catalogue, p. 429.

Museum, No. 381. As a specimen of his combination of allegory and portraiture I may mention his stately equestrian portrait of the Archduke Leopold William, with Fame and a Genius—the allegorical part is, however, far feebler than the portrait; and another portrait of the same prince adorning the Virgin. Both are in the Vienna Gallery.

Cornelis Schut, born at Antwerp 1597, died 1655. He was a very vigorous painter of ecclesiastical subjects, and also in that department of decorative painting consisting of allegorical subjects, so much in favour at that time. An example of this is afforded by his four pictures executed for the triumphal arches of the Cardinal Infant at Ghent. He frequently painted the figures in the centre of wreaths of flowers executed by Pater Segers. Although Rubens' influence is often recalled in his pictures, yet his compositions are seldom happy as regards lines, while his forms and heads show a very unsuccessful aim at ideality. In addition to this he is weak in feeling, often cold in his lights, dark in shadows, and hard in outline. Specimens of his painting are the Institution of the Feast of Portiuncula, No. 326; the Decollation of St. George, No. 327, in the Antwerp Museum; the Virgin and Child, in a picture by Pater Segers; and Hero bewailing the fate of Leander, in the Vienna Gallery. Schut is also known as the engraver of a work upon the entry of the Cardinal Infant, of which he furnished forty-one designs.

The following scholars of Rubens occupy an inferior position, but are still deserving of notice:—

Deodat van der Mont, commonly called Delmont, born 1581, [free of the Antwerp Guild in 1608],[1] died 1644. This artist was, without question, the earliest scholar of Rubens, having been such during the master's residence in Italy, from 1600 to 1608. His pictures are now very rare. The only one I know—a Transfiguration, in the Antwerp Museum, No. 56—shows him to have possessed no remarkable powers.

Frans Wouters, born 1612, died 1659. He decidedly followed the master's realistic tendency; but his colouring, though warm and clear, shows a greater resemblance to

[1] [Liggeren, i. 448.]

Van Dyck. He took particular pleasure in painting wooded landscapes, introducing foreground figures from ancient mythology; such as Diana and her Nymphs, Pan with his pipe, Venus and Adonis, etc., after the taste of Rubens. His SS. Joachim and Joseph, however, in the Vienna Gallery, show that he occasionally succeeded in treating sacred subjects.

Justus van Egmond, born [1602, apprenticed at Antwerp to Gaspar van der Hoeck in 1615, was Rubens' journeyman when he obtained the mastership of his Guild at Antwerp in 1628.[1] He] died 1674. This artist devoted his activity during Rubens' life as an assistant in his works, and took part especially in the execution of the series of pictures illustrating the life of Mary of Medicis. Two portraits, also, of Philip IV. of Spain, in the Vienna Gallery, bear evidence of his having been a very respectable painter on his own account: the one represents the king in youthful years; the other and larger portrait is of later date. Both are of lively character, and of clear, and, as respects the latest portrait, of warm colouring. But the execution is rather too smooth.

Gerard[2] van Herp, born at Antwerp [1608, apprenticed twice at Antwerp, first to Darman Wortelmans in 1626, next to Hans Birmans in 1628, died 1677],[3] scholar of Rubens. He principally devoted himself to *genre* subjects, in which he showed himself a good draughtsman and versed in all the colouring and fine technical qualities of the school. His pictures are of moderate dimensions, generally interiors with country people; and also occasionally subjects from Scripture history, on the same scale. A picture by him—Monks distributing Bread—is in the National Gallery, No. 203.[4] The Peasant and the Satyr, in which he has availed himself of Jordaens' composition, is in the Berlin Museum, No. 945. and a Peasant Family, in the Aremberg Gallery, No. 87.

[1] [Liggeren, i. 516, 650.]
[2] [The name of this painter is William; see the Liggeren, i. 623, 662, and ii. 91.]
[3] [Liggeren, i. 623, 662, and ii. 457.]
[4] [This picture has been withdrawn from the collection of the National Gallery.]

His colouring, however, has never the power and depth of his master.

Pieter Van Mol, born 1599, [matriculated at Antwerp in 1622],[1] died at Paris 1650. He was in every respect an imitator of Rubens; though, withal, heavier and less harmonious in colour, harder in outline, and less earnest in feeling. Examples of him are seen in the Adoration of the Kings, in the Antwerp Museum, No. 439; and in his Descent from the Cross, in the Louvre, No. 338.

Jan Thomas, born at Ypres 1610, [master at Antwerp in 1640],[2] died 1673. After a visit to Italy he settled in Vienna, where he became court-painter to the Emperor Leopold. The school to which he belonged is shown in a picture of rich composition representing the Triumph of Bacchus; at the same time the aim at greater elegance of forms bears witness to the influence which Italian art had had upon him. But though warm in colour, he fails in transparency. A great cleverness of composition is seen in a small number of etched plates.

[Victor Wolfvoet, born in 1612 at Antwerp, died there in 1652. He entered the Guild as a master's son in 1644; but though at that time Rubens had already been dead some years, Wolfvoet took his works as models, and once in particular composed a Visitation, now in St. Jacques of Antwerp, from Rubens' picture of the same subject, on the wing of the Descent from the Cross in the Antwerp cathedral.]

Nicholas van der Horst, born at Antwerp 1598, died at Brussels, where he established himself on his return from Italy, 1646. He is said to have attained but a moderate proficiency in art. I have never seen a picture by him. I must own the same as regards Willem Pannels, known for his clever etchings; and also Pieter Soutman, [of Haarlem], born 1591, died [at Haarlem in 1657],[3] the well-known engraver of Rubens' works, and who especially painted portraits. Finally I may mention a foreigner, as a scholar of Rubens, Samuel Hoffmann by name, born at Zurich 1592, died at

[1] [Liggeren, i. 477-583.]
[2] [Liggeren, ii. 110.]
[3] [Van der Willigen, 'Les Artistes de Haarlem,' u. s., p. 266.]

Frankfort 1648. He was both historical and portrait-painter. I only know a female portrait by him, in the Städel Institute at Frankfort, No. 273, and which places him on a low scale of art. The conception is mediocre, the colouring dull, and the lights of an unpleasant metallic shine.

If the first generation who succeeded Rubens showed a decided decline in the art of historical painting, this change is still more obvious in the painters who lived in the second half of the seventeenth century. The most remarkable of this period was Jan Erasmus Quellinus, son of the before-mentioned painter of that name, born 1634, died 1715 (?) A visit to Italy, and the study of Paul Veronese especially, enabled him to treat large scattered compositions with skill. Nevertheless he is but little attractive in his heads; and his colouring, though powerful, shows by its cold, heavy, brownish tone that the school to which he belonged had already forfeited that fine colouring which was one of its chief charms. Two principal pictures by him are the Coronation of Charles V. as King of Rome, by Pope Clement VII., in the Vienna Gallery, in which the influence of the Venetian school is apparent; and the rich composition of the Pool of Bethesda, in the Antwerp Museum, No. 282. The merit of the latter in point of art is very slight.

In Bruges the school was to a rather late period, and not unworthily, represented by Jacob van Oost the elder, born 1600, [master in the Guild at Bruges in 1621, died at Bruges in 1671.] His visit to Italy, [from which he returned before 1629],[1] is seen in the decided influence of Annibale Carracci; yet both in realistic conception and in his colouring, which alternately recalls Gaspard de Craeyer and Van Dyck, he remains essentially true to his native school. Among his various pictures in churches in Bruges the most remarkable are the Presentation of the Virgin, on an altar in St. Jacques; and the half-length figures of SS. Peter and Paul, in a family chapel of the church of St. Sauveur. He also painted excellent portraits.

At the same time the city of Brussels produced a far

[1] [Weale, 'Catalogue du Musée de Bruges,' pp. 75, 77.]
[2] [Ib. ib. ib.]

more celebrated painter—PHILIPPE DE CHAMPAGNE, born 1602, died 1674. Although he proceeded to Paris in his nineteenth year, and there became strongly imbued with the feeling of the French school, only returning to Brussels once during his life, for any stay, in 1627, yet it seems unfair to withdraw him from the category of Netherlandish artists. His chief master, Jan Fouquier, the landscape-painter, was Netherlandish; and his principal portraits, in their refined feeling for nature—alternately vigorous and warm, and tender and silvery in colouring—thoroughly partake of the character of the school. In his earlier time he painted landscapes of poetic composition, and enlivened with figures of no common character. Of this class are two pictures with scenes from the life of St. Mary of Egypt, in the Louvre, Nos. 84 and 85. The colouring is warm, but has darkened in some parts. The picture, however, in which his piety and feeling for nature are equally and happily combined, is that, painted in 1662, of his sick daughter, a nun of the convent of Port Royal, and of the mother, Catherine Agnes Arnauld, who is praying for her, and to whose prayers her recovery was owing. In the Louvre, No. 83. The arrangement of the two figures, and the expression of the heads, is highly truthful and touching; the tone of the most admirable delicacy and clearness; and the execution most careful. The following are Philippe de Champagne's best portraits, properly speaking, most of them in the Louvre:—The portrait of Robert Arnauld d'Andilly, painted 1650, the well-known inmate of Port Royal,[1] No. 88; with his elevated and truthful conception is here combined a golden tone of colour carried out in full light; one of the hands is especially beautiful. His own portrait, painted 1668, No. 89; his thoughtful and amiable character is here admirably rendered; the painting broad and masterly, in an equally warm but somewhat less clear tone. [Three portraits of Cardinal Richelieu on one canvas, a full face and two profiles, studies of the utmost delicacy and cleverness, No. 798 in the National Gallery.] Other pictures by

[1] Another example of this portrait, and one not less fine, is in the collection of Lord Spencer at Althorp.

him—such as the Legends of SS. Gervasius and Protasius, Nos. 80 and 81, and the Last Supper—in the Louvre, show the master entirely under the theatrical spell of the French school, his colouring even degenerating into gaudiness.

In Liège also, the chief town of French Flanders, two respectable masters appear, both of whom, like Lambert Lombard before them, steer rather against the generally prevailing realistic feeling of their country, and aim at a more ideal conception. One of them was Gerard Douffet, sometimes written Duffert, born 1594, died 1660. He attended the school of Rubens, it is true, for two years; but when in Italy devoted himself so entirely to the study of the Italian masters that the influence of Rubens is only traceable in the warm flesh-tones of his well drawn and conceived portraits, four of which are seen in the Munich Gallery, Nos. 874 to 877. In his historical pictures, on the other hand, he shows no common skill of arrangement, good drawing, fine forms frequently of his heads, and a truthfulness of expression; his figures, however, partake too much of the Academy; his drapery is mediocre, and his colouring untrue, crude, and sometimes chalky. One of his chief works is the Visit of Pope Nicholas V. to the Grave of St. Francis, now [in the Munich Gallery, No. 110]. Another large picture in the same place, the Finding of the True Cross by the Empress Helena, No. 873, is far weaker.

The second of these masters was Bartholet Flemael, born also at Liège 1614; died 1675. He was scholar to the above, also visited Italy [1638], and painted with great repute in the Carmelite and Augustin churches at Paris. After his return to Liège he worked for various of the churches of that city. His historical pictures show the strong influence of the French school—namely, of Nicolas Poussin. He is not wanting in talent for composition, but his forms partake too much of the character of Academy figures; his feeling is cold and his colouring feeble. The subject of the flight of Æneas from the burning city of Troy is in the Dresden Gallery, No. 1094. His portraits were popular in his own time, but I know none of them.

Gerard de Lairesse, born 1640, died 1711, was the scholar of his father, Regnier de Lairesse, but formed himself principally after Bartholet Flemael and Poussin. Although he early migrated to Holland, and eventually died there, yet upon the whole he was never tempted, by the realistic practice there prevailing, to forsake his already fully-formed idealistic style. In this respect, therefore, he belongs far more to the school of Liège. Having received a superior education, he preferred subjects from mythology, allegory, and ancient history, which he treated with correct knowledge of costume, and with evidence of great architectural science. He was least successful in Biblical subjects. His heads, in the too obvious imitation of the antique beauty of profile, are monotonous, and generally cold in feeling; his aim at grace of action makes his figures often affected, and in their proportions he is often too short; but his draperies show refined taste, and the keeping of his pictures a delicate aërial perspective. In colouring he is generally cold, and, when warm, too heavy. Finally, in execution he is careful, and of great mastery of hand. Most of his pictures contain small figures. His whole style was explained by himself in different works which for a long time were used as text-books in academies.[1] The Louvre has some of his pictures which show his various tendencies. He is seen to most advantage in a circular Dance of a Bacchante, with six children, No. 265. A joyous feeling pervades the figures, the lighting is warm, and finish very delicate. Another picture, No. 266, the Choice of Hercules, shows by the *genre*-like conception of the animated heads, and the clear and warm colouring, the passing influence of the Dutch school. A Last Supper, No. 263, is, on the other hand, frosty in feeling and heavy in colour. Pictures particularly characteristic of his silvery tone are the Nomination of Alexander Severus, when a boy, to the Imperial dignity, No. 480[2]; and Achilles dipped by his mother Thetis into the Styx, No. 481—both in the Berlin Museum. But the best picture I know by him, of the same class, is the

[1] His chief work is "T Groot Schilderboek,' tot Amsterdam, 1712. 2 parts.

[2] Now withdrawn.

Death of Germanicus, No. 603, in the Cassel Gallery. A male portrait to the knees, in the same gallery, No. 604, shows that he occasionally succeeded in portraiture. It is of elevated feeling and warm colouring. He also executed a number of etchings, with a delicate point, many of which illustrate his works.

Of the masters of this period in Belgium, who painted what is called *genre*, in the highest development of this class of art, the following were the most remarkable :—David Teniers the Father, born at Antwerp 1582, died 1649. [He was apprenticed to his brother, Julian Teniers, in 1595, and entered the Guild of Antwerp as a master in 1606.][1] He formed his style, during a long stay at Rome, more especially from that of Adam Elzheimer.[2] His chief subjects were taken from peasant life, but he also occasionally treated Biblical and mythological subjects. In many of his works the landscape predominates. He is the connecting link between the *genre*-painters of his own and the preceding period. His earlier works recall in heaviness of tone, crudeness of colour, and hardness of outline, the school of the Francks. Of this kind are six pictures in the Vienna Gallery. In his later pictures he approaches, in freedom of treatment and in general keeping, somewhat more to the manner of his son: as, for example, in a Village Fair, and a landscape with shepherds, in the Dresden Gallery, Nos. 990 and 993. The earlier and also the weaker productions of the celebrated son are often attributed to the father.

David Teniers the younger, born 1610, died 1690. This master takes by far the first position among the *genre*-painters of Belgium. He learnt his art under his father. At the same time, without being actually a scholar of Rubens, he partook strongly of his influence. As early as 1632-1633 he was admitted, in the quality of the son of a painter, into the Guild at Antwerp.[3] In 1637 he married a daughter of

[1] [Liggeren, i. 381, 387, and 434.]

[2] I cannot give credit to the statement that he was a scholar of Rubens, never having seen a picture of his in which a trace of this school is visible.

[3] I have adhered in all respects to the excellent account given of Teniers in the Catalogue of the Antwerp Museum, p. 382, etc.

Jan Brueghel, Rubens being one of the witnesses of the ceremony; and in 1656 he married again Isabelle de Fren, daughter of the Secretary of State for Brabant. By means of his talents and pleasing personal qualities he attained a higher position in society than had before, or has since, been occupied by any *genre*-painter of the school. The Archduke Leopold William, Stadtholder of the Spanish Netherlands, appointed him court-painter, and also Groom of the Chambers (Ajuda de Camera), including the charge of the picture gallery; and his successor, Don Juan of Austria, natural son of Philip IV. of Spain, confirmed him in both these offices. His art at the same time obtained him a European reputation, so that other great potentates, Philip IV., Christina of Sweden, and the Elector of the Palatinate, overpowered him with commissions, by which he obtained a considerable fortune, and kept an agreeable house at Perke, an estate between Mechlin and Vilvorde. He kept up his activity as a painter to the last, dying at the advanced age of eighty-four.

Teniers was one of the first and also one of the most remarkable of those painters who, possessing the complete command of all the powers of representation which then flourished in the Netherlands, applied them to illustrate the subjects of every-day life, or even, when tempted into higher regions, included them under the same *genre*-like treatment; for though the animated delineation of the peasant world, under the most varying forms—from the single figure of a peasant smoking his pipe to the throngs which gather at fairs and festivities—was his favourite sphere, yet the influence of his uncle, Hell Brueghel, or of his father-in-law, Velvet Brueghel, appeared in many a scene from the realms of fancy, such as witches and incantations, and especially in the Temptation of St. Anthony, which he treated with charming humour. The mania also for discovering the philosopher's stone which prevailed at his time, gave him occasion for those alchemist subjects in which he is unrivalled. The guard-house, with its old armour, drums and flags, was another favourite sphere; also cattle-pieces and landscapes, wherein his delicate feeling for nature is

strikingly evident. His talent was least adapted for sacred subjects, which, being invested by him with the same forms as those he gave to his peasant world, are wanting in all elevation of feeling. These pictures, therefore, have little interest for the mind of the spectator, except occasionally of a humorous kind. The extraordinary technical facility of his hand enabled him to imitate the manner of the most various masters, as we see in his so-called ' pasticcios ' ; and his position as superintendent of the gallery of the Archduke, who possessed master-works of every school, gave him the best opportunities of indulging this power. His admiration for the heads of the Venetian school—Giorgione, Titian, Bassano, and Tintoretto—is seen in the success with which he especially imitated them. He even converted the Archducal Gallery into a subject for his brush, representing the walls with the pictures on them. The Vienna Gallery possesses an admirable work of this kind, in which fifty pictures of the Italian schools are included, and the painter himself conversing with the Archduke in the foreground. Finally, he frequently painted the figures and cattle for landscape-painters : for instance, for Lucas van Uden. The qualities which most attract us in the works of Teniers are his picturesque arrangement, his delicately-balanced general keeping, the exquisite harmony of colouring in his details, and that light and sparkling touch in which the separate strokes of the brush are left unbroken—a power wherein no other *genre*-painter ever equalled him. On the other hand, all the charm of his humour can hardly atone for a certain coldness of feeling, while his figures and heads have a degree of monotony which is especially obvious in scenes with numerous figures. Occasionally, also, too decided an intention is seen in his arrangement ; so that upon the whole his greatest triumphs are attained in pictures of few figures. The different periods of his long life distinctly appear in his works. In those of his earlier time a somewhat heavy brown tone prevails ; the figures are on a large scale—twelve to eighteen inches high ; the treatment is broad, and somewhat decorative. The influence of Brouwer may be perceived here, though the idea that Teniers was a scholar of his is quite

erroneous. Towards 1640 his colouring becomes clearer, continuing in this tendency up to 1644, when he had attained a very luminous golden tone, and changing again from that period into a cool silvery hue. With this there also ensued a more careful and very precise execution. Pictures of this class up to the year 1660, though occasionally we find him returning to his golden colour, are prized as his finest and most characteristic works. After this he again adopts a decided golden tone, which is sometimes very powerful. In his last years the colouring becomes heavy and brownish, and the treatment is undecided and trembling.

Considering the immense number of his works, produced by the combination of an incredible facility of hand, exercised through a long series of years, it would be impossible for me to specify comparatively more than a few. I may remark at the outset that, of all the public galleries known to me, those of Paris, Vienna, and Munich are the most abundantly endowed with fine specimens of this master,[1] while the same may be said of the private collections in England. Of the pictures in the Louvre the following are the most remarkable :—A Guard-room, No. 511, with Peter denying Christ in the background, dated 1646. This, in silveriness of tone, impasto, and delicacy of touch, is one of

[1] According to the testimony of Mr. Ford (Handbook, pp. 760-768) the Gallery at Madrid contains numerous and beautiful specimens of Teniers. [Dr. Waagen visited Madrid in 1867, and published some notices in von Zahn's 'Jahrbücher,' from which the following respecting Teniers (i. p. 99), deserves to be quoted : "Teniers is represented here (Madrid Museum) by forty-three pictures, many of which are so admirable that the Museum deserves to rank in respect of the master on a level with that of the Hermitage at Petersburg. In a picture inscribed, 'D. Teniers pintor della Camera de S. A. J.,' Teniers displays his cleverness at imitation in copies of the masterpieces on the walls of the gallery of the Archduke Leopold. Amongst the large 'Kermesse' one is particularly remarkable. It is dated 1647, and is an admirable example of picturesque composition, fine silver-tone, and delicate treatment. A similar piece, with the addition of a gentleman and two ladies to the company of peasants, is equally admirable, and surely of the same year. To these may be compared an excellent Twelfthnight-feast, executed about 1650. Another 'Kermesse' deserves notice for the beauty of its landscape background, which is the best that Teniers ever painted. Small pictures of peasant life are numerous . . . . As a curiosity I note (Nos. 1425-36) twelve little pieces, in which Teniers illustrates the episode of Rinaldo and Armida in Tasso's 'Gerusalemme Liberata,' it need hardly be said with what success.]

TER DENYING CHRIST

Painted by David Teniers in 1646. Now in the Louvre.

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TAVERN SCENE

Painted by Teniers. Now in the Munich Gallery. Page 325.

his most beautiful works. A woodcut is here subjoined. The Prodigal Son enjoying the pleasures of dalliance and the table, dated 1644, No. 512. In composition, refinement of harmonious gold tones, and spirited touch, this is a work of the first class. A Peasant Feast, dated 1652, No. 515, in which Teniers himself and his daughter appear. The Seven Works of Mercy, No. 513. This is conceived under the garb of peasant life; and, of the four admirable pictures of this subject, is, for clearness of the golden colour and great precision of execution, one of the best. A landscape, with fishermen drawing up their nets, No. 516. This is a very happy example of his larger and more broadly-treated works. The effect of rain and sunshine is excellent. Two falcons overpowering a heron, No. 520. Here Teniers appears as a very truthful animal-painter.

Of the pictures at Munich I observed the following:—A Drinking Party of ten persons, No. 902, Cabinets, of masterly carrying out in a silvery tone. A Dinner of Monkeys, No. 922; and a Monkey and Cat Concert, No. 920. These are of extraordinary delicacy of tone, and of charming humour. Peasants dancing and playing cards in a Dutch alehouse, No. 903. Of the same time and of similar tone, finely composed, and with the figures, despite their larger proportions, very delicately treated, are a Peasant Wedding in the open air, dated 1651, No. 905. Still richer in composition and warmer in tone is a party smoking and playing cards at a round table, No. 252; signed. This marvellous picture is unfortunately much injured by cleaning. Of a less important picture—three men smoking—No. 913, a woodcut is appended.

The best specimens in the Vienna Gallery are a Peasant Wedding, dated 1648, and signed. This is the finest of all his pictures in which the figures are unusually large. The foreground figures, which are in full light, are in his clear golden tones: the background most delicately kept in a cool scale of harmony. A Fair, with Teniers and his family present; signed: in arrangement, clearness, and touch, this is the finest picture by the master of this subject I know. The popular sport of shooting at a bird, held at Brussels in

1652, on which occasion the Archduke Leopold received a crossbow from the Guild of Brussels Archers: among the numerous portraits are those of Teniers and his family; signed, and dated 1652. Of all his larger works, this—which is four feet five inches high, by seven feet nine inches wide—is the masterpiece. The delicate discrimination of the arrangement, the large number of figures, the keeping produced by the large masses of light and shade, the animation of the portraits, and the broad but still careful treatment, are all deserving of the highest admiration. A winter landscape with snow. The extraordinary truth of the scene, and the clearness of the winter sky, show how entirely he was fitted for such subjects. Of his Biblical subjects, that of the Sacrifice of Isaac may be mentioned as one of the finest in point of masterly treatment. It is signed, and dated 1653. The same may be said of the Temptation of St. Anthony, also signed, and dated 1647, in the Berlin Museum, No. 859, as regards this often repeated subject by the master. The poor saint kneels full of anxiety before his stone altar, the corners of which are just shooting out into heads of monstrous beasts; beside him stands a demon in the shape of a Brabant beauty, holding a goblet of wine; all kinds of imps, some in the shape of goats, others like apes or fishes, are twitching at his garments: others again form a circle round the picture, and appear to make the most horrible uproar by singing, screaming, or croaking; one blows a clarionet, which he has stuck into the hole for a nose in his skull. In the air above all is wild tumult: there are two knights who ride on fishes, and tilt at one another; one is a bird cased in an earthen mug for a coat of armour, and with a candlestick with a burning light in it stuck on his head by way of helmet; he pierces the other combatant with a long hop-pole through the neck, and this knight, who resembles a dried-up frog, seems to set up a fearful scream while he tosses his arms aloft. All kinds of reptiles are flying and creeping about. It would be difficult to match the mad conceits and wild genius of this picture.

As respects the many masterpieces by Teniers in Eng-

land, I may observe that, for number and excellence, no collection can vie with that of her Majesty at Buckingham Palace. Next in order may be placed those of [the National Gallery], those which I saw in the Ashburton collection, and those of Lord Ellesmere, Thomas Baring, Esq., and Lord Overstone. [Amongst the older pictures of the National Gallery, No. 158, Boors regaling is a charming example of Teniers' delicate finish in a cool scale of tones. Of later purchases, the Castle of Perch (No. 817) is most interesting as a specimen of landscape, and as a representation of Teniers himself as he lived in his rural retreat in Belgium. The four seasons (857-60) are admirable for tenderness of tone and cheerfulness of contrasts in tints. Surprising for its effective play of light is No. 862, an old peasant caught by his wife courting the servant-maid. Of great power is No. 805, an old woman peeling a pear.] I abstain from entering into any enumeration of the treasures in private collections, partly because most of the examples are not easily accessible, and also because I have described those in the above-mentioned collections,[1] and also a number of others in various parts of England. Teniers also etched a number of plates, which all correspond in invention with his pictures, but are very various in merit. In one of them, a man in profile, with an hour-glass, he has successfully imitated Rembrandt. Five peasants round a table, in his own style, are spirited and careful. Many of his small plates, on the other hand, are very slightly treated.

The very attractive qualities displayed by the works of Teniers, as well as the favour with which they were viewed by the public, induced not only some of his scholars, but also other masters, to imitate his manner as closely as possible. Nor did they hesitate in frequent cases to sign his name also; and even where such pictures have been signed with their own names, that of Teniers has been substituted by dealers. On this account it is that so few authentic works by these imitators can be referred to, and that all reliable information regarding them is very difficult to

[1] 'Treasures of Art,' vol. ii. p. 11; vol. i. p. 404; vol. ii. pp. 41, 106, 131, 132, 139, 143.

obtain. All, however, may be distinguished from the master by their inferior colouring and touch, however much in these respects they may differ from one another. As positive imitators of Teniers I may quote the following, who were his scholars :—Abraham Teniers, a brother of the painter, born [1629, died 1671];[1] Thomas Apshoven; De Hondt; and Arnold van Maas.

Frans Duchatel, born at Brussels 1625, though also a scholar of Teniers, and so like him in some of his works as to be mistaken for him, must nevertheless be considered as a more independent master.[2] A sojourn in France had brought him under the influence of Van der Meulen, which is seen in his large and principal picture, [dated 1668, No. 11], in the Museum at Ghent—Charles II. of Spain receiving homage as Count of Flanders from the Estates of Ghent, in the person of his Stadtholder, the Marquis of Castel Rodrigo—and which is remarkable for the excellence of the general keeping, and the number of lifelike and well painted portraits it contains. Another picture by him is the Panorama of Valenciennes, in the Antwerp Museum, No. 344, probably painted in 1656, and which approaches so far nearer to the manner of Teniers as to pass under his name in that gallery. I agree with Smith's Catalogue,[3] however, in ascribing it entirely to Duchatel.

Mathys van Helmont, born at Brussels 1653, [free of the Antwerp Guild in 1646],[4] died at Antwerp 1719, was also a scholar of David Teniers. A Fair, with numerous figures of considerable dimensions, is in the Aremberg Gallery, No. 86. It is full of animation, carefully painted, but rather hard in the outlines, and somewhat gaudy in colour. [A feebler piece, "The Alchymist," once adorned the Museum of Rotterdam.]

Both the following artists were also strongly influenced by Teniers, but occupy nevertheless an independent place :—

[1] [Liggeren, ii. 166, 407.]

[2] [It may be asked whether Francois du Chastel, as he signs himself at Ghent, is not identical with Francois Casteels, who took the freedom of the Guild of Antwerp as a master's son in 1654. Liggeren, ii. 258.]

[3] Smith's 'Catalogue Raisonné,' vol. iii. p. 447.

[4] [Liggeren, ii. 169.]

David Ryckaert, [born at Antwerp 1612, taught by his father of the same name, and free of the Antwerp Guild as a master's son in 1636, died between Sept. 1661 and Sept. 1662].[1] His heads and attitudes are of great animation, and his colouring generally of a clear golden tone. His subjects are usually interiors with peasants. Two pictures of this class, one of which has suffered, are in the Dresden Gallery, Nos. 1101 and 1102, [dated respectively 1639 and 1644.][2] He also painted village fairs. A rich picture of this kind, of very careful finish, is in the Vienna Gallery. It is, however, somewhat cooler than Teniers in flesh-tones, rather crude in effect, and especially inferior to him in delicacy of general keeping. In a picture of a witch with imps, in the same gallery, he approaches Teniers in impasto and effect. [An Alchymist, No. 298 in the Brussels Museum, is inscribed: "D. Ryckaert, 1648."]

Egidius van Tilborgh, born at Brussels [1625 (?), master in the Brussels Guild in 1654, president of the Guild in 1663-1664].[3] He also treated subjects of peasant life, especially fairs, showing much skill of arrangement, individual heads, clear colouring, and excellent execution. In general keeping, however, his pictures are rather spotty. One of his masterpieces, a Dutch Wedding, remarkable for richness, clearness of colouring, and more than usual harmony, is in the Dresden Gallery, No. 1116.

Joost van Craesbecke, born at Brussels 1608. The year of his death is uncertain, but may be with certainty assigned to a later date than that (1641) usually given. In 1633-34 he was admitted, [with the titles of "baker and painter"], into the Painters' Guild at Antwerp.[4] Though treating subjects of a Teniers class, this painter followed the style of his master, Adrian Brouwer. His early death, and the variety of his occupations, render the number of his pictures small,

[1] [Liggeren, ii. 80.]

[2] [No. 1018 in the Dresden Gallery, assigned to the same master, is dated 1699.]

[3] [E. Fetis, 'Catalogue du Musée Royal de Belgique,' p. 401; consult also Bürger, 'Musées de la Hollande,' i. 243.]

[4] See all particulars of this painter in W. Burger's 'Gallerie d'Arenberg,' 1859, p. 88. [Liggeren, ii. 48.]

and his reputation far less extensive than he deserved. His pictures are full of life; the heads truthful and various; the keeping excellent; the colouring, though not of the same charm as his master's, yet warm and clear; and the execution, though also falling short of the softness and refinement of Brouwer, yet of admirable impasto and very spirited. A picture by him in the Aremberg Gallery represents his own atélier. He is seated at his easel painting a group of three men and two women, who are sitting by a table; signed J. V. C. B.; on wood. This is unquestionably one of the best examples of his art existing. The arrangement is easy; the heads full of life; the keeping in a cool harmony, and, with decided lighting, very delicate; and the careful and spirited execution of solid impasto. Considering the rarity of his works, and the kind access allowed by the possessor, I venture also to cite the excellent picture of a woman baking pancakes, with two children, belonging to Mr. Henderson.[1]

Peter Bredael, born at Antwerp 1630, [entered the Antwerp Guild in 1650, and died in 1719].[2] He painted landscapes with figures in the taste of Jan Breughel, in which he often introduced architecture of Italian forms. These are well composed and executed, but have something heavy and dark in colour. I know of no picture by him in a public gallery.[3] [Two Italian landscapes with numerous figures are preserved in the Academy of Bruges (No. 54 and 55), which give an idea of his manner. One of them is signed "Peeter van Bredael."]

Pieter Bout, born 1660 (?) or 1679 (?) at Brussels, and Anton Frans Boudewyns, his contemporary, executed together a large number of small landscapes with numerous figures, which, like those of Jan Brueghel, occupy a place midway between landscape and *genre*. The landscape part, executed by Boudewyns, is generally borrowed from Italian scenery, of great variety of invention, and of very clean and

[1] 'Cabinets and Galleries,' etc., p. 208.
[2] [Liggeren, ii. 215.]
[3] The four pictures attributed to him in the Vienna Gallery are by another hand.

minute execution. The figures and animals, by Bout, are also treated with much picturesque feeling, well drawn, and painted with a clever but somewhat meagre brush. These pictures, however, though otherwise pleasing, have something trivial in effect. Two good examples of this class are in the Vienna Gallery. Also, among the ten in the Dresden Gallery, Nos. 1151 to 1159, and No. 1160, are some of his best works.

Pieter van Bloemen, called Standaart, born at Antwerp 1649 (?), died 1720. He spent some years in Rome, the consequence of which was that the landscapes of his pictures, which sometimes constitute their principal feature, have generally an Italian character. His subjects are usually men and animals, and particularly soldiers and horses. He shows much skill in composition, is a thorough draughtsman, and has a touch of much decision. Many of his pictures are also of much power, and are tolerably clear; but generally he is cold, heavy, and dark in colouring. He has a great predilection for a brick-red colour, especially in his flesh-tones; and occasionally his execution becomes decorative. Of the six pictures by him in the Dresden Gallery, the Vagrant Family, No. 1142, is most remarkable; and next to it, fishermen and an old grey horse, and travellers with horses halting before a tavern. A camp, No. 1144, is, on the other hand, an example of his dark manner.

Two historical, but not important painters in that line, who also occasionally treated *genre*, show in their pictures the last kind of influence imbibed from visits to Italy. Jan Miel,[1] born near Antwerp 1599, died [at Turin] 1664; painted scenes from low life in Italy—country people, musicians, beggars, etc., the landscape occasionally forming the chief subject. He also painted landscapes and seascapes. He is distinguished by pleasing incidents, good drawing, and careful execution, and sometimes by a warm colouring. Frequently, however, this last becomes cold and dark, and the treatment over smooth. His pictures are rather scarce. Good examples are in the Louvre, and

[1] See notice by Edward Fetis in the Bulletins of the Royal Belgian Academy of 1857, p. 157, etc.

in the Galleries of Dresden, Berlin, Vienna, Florence, and Madrid. I have also described several in my 'Treasures of Art.'

Anton Goubau, born at Antwerp 1616, died there 1698.[1] [In his earlier form he is a Dutchman more than a Fleming, and paints camp scenes, one of which, dated 1639, is in the Gallery of Meiningen, another in the Gallery at Prague. At a later period he worked in the style and taste of Jan Asselyn, having paid a visit to Rome and admired the canvases of that Italianized artist.][2] The only picture I know by him is in the Antwerp Museum, No. 185, representing artists studying from the ruins and sculpture near Rome. This work shows a refined painter as respects composition, chiaroscuro, and skilful touch. [Another picture of the same class, a view of the Piazza Navona, is No. 186 in the same museum.]

At this time also Belgium possessed some excellent painters who devoted themselves exclusively to portraiture.

Pieter Meert, born at Brussels 1618, [registered as an apprentice 1629, as a master 1640, in the Brussels Guild],[3] died there 1669. His portraits exhibit good conception, though of somewhat prosaic character; warm and clear colouring; a broad touch, and fine impasto. A picture representing members of the magistracy of Brussels is in the Museum there; another, the portraits of a naval captain and his wife, in the Berlin Museum, No. 844.

Wallerant Vaillant, born 1623 at Lille, which then belonged to Flanders, died in Amsterdam 1677. He became a fine portrait-painter under the teaching of Erasmus Quellinus at Antwerp. In 1658 he painted the portrait of the Emperor Leopold, on occasion of the coronation of that monarch at Frankfort—a work which attracted great admiration, and which led to many other commissions. The same success attended him at the Court of Louis XIV., where he painted the Queen, the Queen Mother, the Duke of Orleans, and a number of other persons. He then settled in Amster-

[1] Catalogue of the Antwerp Museum, p. 190.

[2] Compare Bode (W.), Frans Hals und Sein Schule, 8vo, Leipzig, 1871, p. 46.

[3] E. Fetis, 'Catalogue,' Musée Royal de Belgique, p. 316.

dam, where he remained till his death. [There are four portraits by him in the Amsterdam Museum.] In the French Maison des Orphelins, also at Amsterdam, there are two excellent pictures representing portraits of trustees, which prove that the great Dutch portrait-painters, and namely Van der Helst, exercised, especially in clearness and truth of colouring, a very beneficial influence on him. One of these pictures, and as it appears, the earlier one, shows five trustees seated, in easy arrangement, round a table, and is as lively in conception as powerful and clear in colour. The other, signed, and dated 1671, represents three trustees, with a woman presenting a little girl for their reception. The arrangement here is also very skilful; the heads refined and truthful, and kept in a tender tone; the hands of great beauty; and the whole picture nearly allied to Van der Helst's later works. One of his principal pictures is in the Royal Palace at Berlin. It represents the Great Elector of Brandenburg and his first wife, in life-sized, full-length figures. These portraits, in truth of conception, excellence of drawing, power of colouring, understanding of keeping, and mastery of treatment, are in no respect inferior to those of any portrait-painter of the time. Vaillant's portraits taken in chalk are very clever. A portfolio of them, representing various personages present at the above-mentioned coronation, are in the Cabinet of Engravings at Dresden; and some, also of great excellence, in the Cabinet of Engravings at Berlin. Finally, he was one of the first who successfully wrought in that new form of engraving called mezzotint, discovered by Prince Rupert of the Palatinate, executing numerous plates from masters of the Italian and Netherlandish schools. Nor did he confine his labours in this line to portraits, but extended them also to history, *genre*, and landscape subjects.

He instructed four younger brothers in the practice of art, of whom James, born 1628, commonly called Lewerik (the Lark), a name he received in Rome, and Bernard, born 1627, were the most remarkable. The first was a successful history and portrait-painter at the Court of the Elector at Berlin; but he is affected in conception, and far weaker in drawing and heavier and greyer in colour than his brother.

He has left works in the residences of Berlin, Potsdam, and Charlottenburg, which prove him to have been one of the best portrait-painters of his time. The portraits of the Great Elector on horseback, with the lady in a triumphal car, at Potsdam, are among the best. In the Palace at Berlin are also the bust pictures of the Great Elector of Brandenburg and his second wife, by him. The second brother, who settled at Rotterdam, acquired the art of drawing portraits in chalk from Wallerant Vaillant.

Gonzales Coques, [born at Antwerp in 1618, apprenticed to Peter Brueghel (the 3rd) in 1626, free of the Guild in 1640, its president in 1655 and 1680, died 1684.][1] He studied under David Ryckaert, [whose daughter he married] ;[2] but as soon as he became independent he devoted himself almost exclusively to portrait-painting on a small scale. The combined animation, taste, and elegance of portraiture which distinguish the works of Van Dyck were obviously the objects of this painter's ambition ; and in his best pictures, representing families in whole-length figures, he has attained these qualities in a high degree. At the same time his drawing is good, his warm brownish flesh-tones clear and harmonious, and his touch, though on so small a scale, broad and spirited. Like Van Dyck, he often introduces greyhounds and other dogs. His sitters are generally in the open air. When his background is exclusively landscape, Artois became his assistant; when the figures are represented on the terrace of a stately mansion, Ghering lent a hand in the architecture. The fruits and flowers in his pieces are often the work of Peter Gysels ; and in the few pictures by him where a room forms the background, he was helped by the younger Steenwyck. His portraits of single individuals, which are numerous, are, as a rule, of inferior merit. As he attained the age of sixty-six years, the comparatively small number of his pictures leads to the conclusion that he painted not so much for gain as for pleasure. The best picture I know by him on the Continent is in the Dresden Gallery, No. 1108, where, I know not on what authority, it is stated to represent the

[1] Liggeren, i. 635, ii. 115, 361, 481.
[2] Ib. i. 636.

family of the artist. By far the greater number of his more important pictures are in England. [An excellent group of family portraits is No. 821 in the National Gallery.] The family of M. Verhelst on a terrace, which I have described in my 'Treasures' as at Buckingham Palace, is in every respect one of his most beautiful works. Also the picture called 'La Leçon de Musique,' in [Sir R. Wallace's] collection, where he appears in the character of a *genre*-painter.[1] Another of the same class of subject—a father at the piano surrounded by his family—of the finest transparency of colour—is in Lord Taunton's possession, and a family in a Dutch garden in that of Mr. Walter at Bearwood.

Finally I may mention the name of PHILIP FRUYTIERS, born in Antwerp [in the early part of the seventeenth century, free of the Antwerp Guild in 1631, died at Antwerp, 1666.][2] Though he executed portraits almost exclusively in water-colours, yet he was so remarkable in this class of art for arrangement, drawing, and especially for force and clearness of colour, as to excite the admiration even of Rubens, whom he portrayed, with all his family. I cannot, however, name any work with certainty by his hand.[3] He also etched a series of plates, chiefly portraits, among which that of Queen Hedwig Eleanor of Sweden is distinguished for spirit and powerful effect.

The grand manner of painting animals proper to Snyders was also continued with good result by some masters. The earliest of these was PAUL DE VOS, born at Aelst, [apprenticed in 1604, master in the Antwerp Guild in 1620,[4] died 1678]. His works were so much sought after that he painted principally for high personages—namely, for the Emperor, for the King of Spain, and for the Duke of Aerschot, his particular patron. He had an especial facility for momentary

[1] [The collection of Sir R. Wallace is peculiarly rich in admirable works of this master. In addition to the 'Lesson' in the text we notice there a family group, No. 155, and family portraits, No. 224.]

[2] [Liggeren, ii. 24 and 367.]

[3] [He painted a large "Assumption of the Virgin" for the chapel of Notre Dame in St. Jacques of Antwerp, which was only removed from its altar in the last century. Liggeren, ii. 25.]

[4] [Liggeren, i. 433.]

and passionate action, and therefore succeeded above all in depicting combats between dogs and bears, or wild boars, or with each other. He also painted hunts. In power and transparency of colour, and in mastery of touch, he approached very near to Snyders, but was greatly his inferior in drawing and taste. His animals, especially his horses and lions, are often untrue to nature, and of clumsy forms. He is most successful in dogs, and, after them, in stags and deer. His landscape backgrounds are of great truth, and show much affinity to Lucas van Uden. The only public galleries where I know his pictures to exist are Schleissheim and Madrid. In the former are two dogs quarrelling for a piece of meat, very truthful; also a young roe pursued by dogs, although, as regards the space, a poor composition, is worthy of praise; but a Paradise by him is subject to the criticism I have given above.

Pieter Boel, born in Antwerp [1622, died there probably in 1702]. Though reckoned among the scholars of Snyders, he completed his education under the guidance of his uncle Cornelius de Wael in Genoa. He was also, and justly, a very popular painter, equalling Snyders in beauty of composition, and not inferior to him either in drawing or truthfulness of his animals. Nor does he often yield to him even in clearness of colour and mastery of touch. Of his very rare pictures, the best I know—two sporting dogs guarding dead game—are in the Munich Gallery, No. 327. He occupies also a distinguished place as an etcher; and his Wild-boar Hunt, and series of six plates with birds, are among the finest and rarest works of this class of art.[1]

Jan Fyt, born at Antwerp [1611], died there 1661. He learned his art under Jan van der Berch, and entered the Guild of Painters in 1629, at nineteen years of age. He visited Italy later. He is, after Snyders, the greatest animal painter of the Flemish school, and at the same time quite independent of him in style. He laboured occasionally in conjunction with Jordaens and Willeborts; they painting the human, he the animal figures, with the fruit and flowers. In subjects of hunts he approaches Snyders in composition,

[1] Bartsch, 'Le Peintre Graveur,' vol. iv. p. 197, etc.

and quite equals him in fire and animation. In drawing he is often less accurate than Snyders, but by far his superior in sunny effects of light, alternately in a cool and warm scale of colour. He painted the greyhound especially with such success as to be approached by no other master. He renders the fur of quadrupeds and the plumage of birds with exquisite truth, and with more detail than Snyders. [What Potter is to cows, Jan Fyt is to hares.] His touch, in full marrowy colour, is as masterly as it is original. The Galleries of Vienna and Munich possess fine works by him. A large picture in the Vienna Gallery, with dead game, fruit, and vessels, and a live peacock, is very remarkable for power and well-balanced harmony. As respects his dogs, the picture of Diana and her nymphs taking their rest from the labours of the chase—the female figures not very happily painted by Willeborts—may be considered his chef-d'œuvre. As a specimen of his greyhounds, and of his careful execution on a small scale, I may quote a similar subject in the Berlin Museum, No. 967. A large picture by him at Munich, No. 966, with dead game, fruit, and a monkey, is, for clearness of sunny keeping and truth of detail, a work of the first class. His perfect mastery in subjects of animal combats is seen in his great Bear-hunt, also at Munich, No. 964. His Wild-boar Hunt, No. 965, is only inferior to it in its somewhat darker tone. In England he is represented by two pictures in the Grosvenor Gallery—dogs with dead game, and a hawk striking a duck—also by dogs hunting wild-fowl, in the Petworth collection. These are all good pictures, but the most important one I know in England is the Wild-boar Hunt in Ravensworth Castle. [There are three very fine specimens of game pieces in the Louvre, and two from the Suermondt collection are now at Berlin; an admirable example—a peacock with a barking greyhound, dead birds and fruit, in the Speck-Sternburg collection at Lützschena, and a thieving cat amongst game, dated 1644, in possession of Baron Cetto at Munich.] Jan Fyt also etched sixteen plates in two series, that representing dogs being one of the most remarkable works achieved by this class of "peintre graveur."[1]

[1] Bartsch, vol. iv. p. 205, etc.

David de Coninck, born 1636, died [at Rome] 1687. He was the scholar of Jan Fyt, and closely approached him in animation of conception, power of colouring, and mastery of touch. His pictures are rare. The Museum of Amsterdam has two—a Stag-hunt, No. 239, and a Bear-hunt, No. 240—both of great merit.

Adrian van Utrecht, born at Antwerp 1599, died in 1652-3. He treated chiefly large kitchen-pieces with dead game. He also painted living animals, such as dogs and monkeys, and all kinds of eatables, fruit, and flowers. He combined great skill of arrangement, and a force and warmth of colour which sometimes approaches Rembrandt, with great truth of detail and a masterly and marrowy treatment. A principal work by him of this kind is in the new State Museum at Amsterdam; another, with fruit and other eatables and musical instruments, is in the Dresden Gallery, No. 1091. [There are few Continental cities without a specimen of this master, *ex. gr.*, Cassel, Brunswick, Madrid, Copenhagen, Antwerp, Rotterdam, Ghent, Brussels, and Petersburg.]

Jacob van Es, or Van Essen, born at Antwerp 1606, [died between 1665 and 1666.][1] This painter, though moving in a far narrower sphere, belongs to the animal-painters of this time. His subjects are especially fish, lobsters, and other marine animals, in which he attained great truthfulness, and a marvellous mastery of touch. Two large pictures representing fish-markets, in the Vienna Gallery, are specimens of his art. The human figures are admirably painted by Jordaens, though their glowing colouring forms rather too strong a contrast to the coolness of the fishy tribe. Van Es also occasionally painted still life with much success. A good picture of this class—fruit, dead game, and vessels, is in the Antwerp Museum, No. 409.

Alexander Adrianssen, [born at Antwerp 1587, died there 1661],[2] was a kindred painter to Van Es. He also painted the fish world with great truth, though generally in

[1] [Liggeren, i. 535, ii. 366.]
[2] [Ib. ii. 58.]

a darker tone. A remarkable picture of this kind is in the Museum at Berlin [withdrawn]. His still life is also painted in a masterly style, with a broad soft brush: as, for instance, a picture of dead birds and a cat, at Rotterdam, No. 1.

The following painters lead us properly to the department of landscape art:—

Peter Snayers, born at Antwerp 1593, [was a pupil of Sebastian Vrancx, and passed in the Guild of Antwerp 1512. On his appointment to the office of court-painter to Archduke Albert he withdrew (1526) to Brussels, where (June 16th, 1628) he took the freedom of the Guild].[1] He painted especially scenes from military life: battles, skirmishes, camps, etc., in which he displays not only much animation, but, what is rare in such scenes, great distinctness. In these pictures even the landscape background plays a conspicuous part; otherwise he generally executed only landscapes, which are distinguished for truth and freshness of feeling, and for a clear and powerful colour, allied to Rubens. His nomination as court-painter to the Archduke Albert at Brussels procured the fullest recognition of his talent. He was employed also by the Spanish Court. He was living up to [1669.] No gallery gives such opportunities for studying this master in all his versatility as that of Vienna: a meeting between infantry and cavalry shows a distinct and yet accurate arrangement of the numerous figures, with a gradation of aërial perspective which is very remarkable. The halt of a party of cavalry at some water is very attractive for its clear warm tone and broad and spirited treatment. The model for Van der Meulen is here plainly discernible: a mountainous landscape, with travellers in the foreground reposing by their carriages, shows both in poetic conception and brilliant lighting the strong and favourable influence of Rubens. Among the master's pictures in the Dresden Gallery is one of most animated and dramatic character: travellers murdered and plundered by robbers, who in their turn are seized by soldiers, No. 964. [A genuine example is the Siege of Courtrai, No. 444 at the Brussels Museum, signed in this characteristic fashion:

[1] [Liggeren, i. 485, 628. E. Fetis, 'Catalogue,' u. s., p. 491.]

"Petrus Snayers pictor del S.C.T's. Anno 1650." To them may be added three views in the same gallery, Nos. 441-3, representing the battles of Prague, of Wimpfen, and of Hoechst. A Wanderer in a Hilly Country, with the monogram and the date 1669, is the latest picture of the master, No. 1051 at Dresden.]

Cornelis de Wael, born at Antwerp 1594; scholar of his father Jan de Wael. His class of subjects was principally the same as that treated by Peter Snayers; in which he was so successful as to be taken into the service of the Duke of Aerschot. He afterwards found great favour in Genoa, where he died. I know of no work by him in public galleries, except the Passage of the Israelites through the Red Sea and the Overthrow of Pharaoh, in the Vienna Gallery, which shows a painter of undoubted talent.

Anton Frans van der Meulen, born in Brussels 1634, died at Paris 1690; scholar of Peter Snayers. His powers, though less inventive, and less fitted for the representation of momentary action, were closely allied to those of his master. He was employed at the Court of Louis XIV., and accompanied that monarch in all his campaigns, in order to portray the chief events with all possible truth. His pictures have a thoroughly landscape character: generally representing the king arriving before some Netherlandish fortress; besieging it; or subsequently entering it. They are distinguished by great truth, by a clear and blooming colouring, and by great mastery of technical execution. Many of them include animated portraits of the king and other remarkable individuals. He also painted views of towns, and small pictures with horsemen. His landscape is occasionally too universally green; and his horses, though very true to nature, too monotonous in character. He painted with such facility that the number of his pictures is large. His principal works are in the Louvre: among these are the entry of Louis XIV. into Arras, No, 304; the same into Dinant, No. 310; view of the fort of Luxembourg, No. 312; and a view of Fontainebleau, No. 314. After Paris, Munich is the gallery where he is seen to best advantage: the Siege of Oudenaerde, No. 1344, and of Tournay, No. 1343,

are equal to his finest pictures in the Louvre. England possesses also fine examples of the master—among which the five in Buckingham Palace, and some of the seven at Petworth, are the most remarkable.

Robert van Hoecke, born at Antwerp 1609,[1] belongs to this class of painters. He was the scholar of his father Carl van Hoecke, who is otherwise little known. His style was evidently influenced by the younger Teniers, and in many of his pictures,—which are all on a small scale, representing camps and military scenes, sometimes also landscape,—he shows a greater delicacy of tone and touch than the later born Van der Meulen. I know of no gallery containing his works except that of Berlin, which has one [withdrawn], and Vienna, which has eight pictures by him. Of these, the view of a flat country, with a fortress in the distance, two camps, numerous figures, and troops marching in the foreground, is conspicuous for able drawing, fine aërial perspective, and spirited touch. He also etched a set of plates, with a skilful and delicate, though somewhat slight point. Twenty of them represent similar subjects as his pictures; one only is a Nativity, after a picture by Jan van Hoecke.[2]

I now proceed to the department of landscape painting, which during the course of the seventeenth century was represented in Belgium by several painters of great merit. Although these exhibit, in a technical point of view, more or less the influence of Rubens, yet they differ from him totally in conception. The subjects principally treated by some of these painters, and with much poetry of feeling, are hilly landscapes, richly wooded, with sand-banks in the foreground; others adhere to the thoroughly ideal class of subjects affected by Nicolas and Gaspar Poussin. The earliest of the first group is Lodewyck[3] de Vadder, born decidedly after 1560.[4] He followed Rubens in clearness and power of colouring, in decision of lighting, and in broad

[1] [This date must be corrected to 1622. Robert van Hoecke was entered in the Antwerp Guild as the son of a master in 1644, Lig., ii. 157.]

[2] Bartsch, vol. v. p. 147, etc.

[3] The French name Louis was given by Descamps on his own authority, and has been since blindly adopted by all writers on art.

[4] Bartsch, vol. v. p. 59.

marrowy treatment. Of all the public galleries, Brussels and Munich alone possess specimens of his landscapes. The picture at Brussels, No. 81, represents a piece of water surrounded with trees; that at Munich, Cabinets, No. 388, has three horsemen in the foreground hurrying towards a village above a wooded sand-hill; in the middle distance is a flock of sheep; the background is an airy distant view. Bartsch[1] describes eleven etchings by him, which show a pure feeling for nature; but are somewhat coarse in touch, and without much taste.

[Jacques d'Arthois], born at Brussels 1613, died [after 1684].[2] [He was registered, 1625, in the Brussels Guild as pupil of one Jean Mertens, and passed for the mastership in 1634.][3] He probably formed himself under the tuition of Lodewyck de Vadder. His compositions have often something grandly poetic, and are of frequently large dimensions. This circumstance, coupled with that of their representing Scripture events in the foreground, has been the reason for placing his pictures in some of the Belgian churches. At the same time this large scale, while favouring an uncommon facility of brush, has often betrayed the master into a slight and decorative style. In clearness of colouring he stands far below Lodewyck de Vadder, and has even something heavy and dark in his tones. He also painted, by way of exception, landscapes of very realistic character. The figures in his pictures are chiefly by Gaspard de Craeyer, by Gerard Zegers, Teniers, and Van Herp. He painted too easily not to leave behind him a large number of pictures, which are of very unequal merit. The gallery at Brussels has four by him; among which, a wooded landscape, No. 100, by evening light, with a train of country people—painted by Van Herp—is distinguished for the transparency and beauty of the distance; the dark heavy tones of the foreground are, however, discordant. A landscape, No. 179, with St. Hubert adoring the stag with the Crucifix—the saint by Gaspard de Craeyer, the animal by Peter Snayers—is very attractive.

[1] Bartsch, vol. v. p. 59.
[2] [A. Pinchart, in Meyer's Lexikon.]
[3] [E. Fetis' 'Catalogue,' u. s., p. 212.]

A winter landscape, finally, No. 102, has much truth of nature. The Vienna Gallery has two large pictures by Artois, with legendary scenes painted by Gerard Zegers. They exhibit what we have called his grandly poetical element, are more carefully painted than most of his large works, and are worthy specimens of those pictures by him destined for churches. On the other hand, the Dresden Gallery has an example, No. 1095, of his success on a small scale—namely, an attractive landscape, which combines his usual form of composition with warm lighting and careful carrying out. In England, also, good pictures by Artois are found in private galleries, some of which I have described in my 'Treasures of Art,' etc.

Cornelis Huysmans, born at Antwerp 1648, died at Mechlin 1727. He was a scholar of Artois, and remained true to him in style of conception. But his pictures are usually on a smaller scale, and also more ideal in character, with a warmth of colour approaching sometimes the glow of Rembrandt, and, though broad and facile in treatment, more carefully finished. The gallery at Brussels has one of his large landscapes, No. 208. The Louvre, four pictures by him; of which the one with figures sawing wood, No. 229, is distinguished by warm lighting and fine composition. The companion picture, No. 230, is also well composed. For glow of tone also, a landscape in the Dresden Gallery, No. 1148, may be cited; and one at Munich, with three cows, No. 948, Cabinets, which is of great transparency and finish. As regards Great Britain, I may mention a landscape of powerful colouring in the Royal Institution at Edinburgh, and a few pictures in private hands.

Of the second group of landscape-painters following the conception of the Poussins, I may quote the following:—

Abraham Genoels, [the younger], born at Antwerp 1640, died 1723.[1] He acquired the art of painting under Jacob Backerell; but went as early as 1659 to France, where he so greatly developed his abilities for landscape painting as to

[1] See Catalogue of Antwerp Museum, and Essay by Fetis in the Bulletin of the Belgian Academy of 1857, p. *b*, etc.

be employed by Lebrun in the landscape backgrounds of his Battles of Alexander the Great. In 1672 he entered the Painters' Guild at Antwerp, and, having spent the period from 1674 to 1682 in Rome, he returned to Antwerp, and did not leave it again. His compositions are of elevated character; his drawing correct, colouring clear, and treatment spirited. The principal figures in his landscapes are painted with much skill, in the would-be antique style of Lairesse. As regards public galleries, I only know one in the Antwerp Museum, No. 175, a landscape, with the Muses on an eminence, visited by Minerva—which is a happy specimen of his imitation of Nicholas Poussin's landscapes; and [two (No. 665 and 666)] in the gallery at Brunswick. The rarity of pictures by Genoels is doubtless the reason why his reputation is principally formed by his broad and sketchy but spirited etchings, executed during his stay at Rome, and after his return.

Jean François Millet, commonly called Francisque, born at Antwerp 1642, of a French father and Belgian mother, died in Paris 1680. He studied under Lawrence Franck; but formed himself after the two Poussins, and settled in Paris. He did not attain the beauty of line and purity of drawing which characterised the Poussins; but his compositions are elevated in taste, and his colouring, though betraying a certain monotony, warmer and clearer than that of his models. His great freedom of brush degenerates, however, sometimes into an almost decorative breadth. His figures are felicitous, composed always in harmony with his landscape, and often playing a conspicuous part in it. The Munich Gallery possesses very fine pictures by him: a landscape, of considerable size, No. 944. with antique buildings, and a shepherd driving a flock of sheep, which respires quite the feeling of Gaspar Poussin; another landscape, No. 945, has a view of the sea with steep cliffs on the coast, which soar up to the clouds. It is highly poetic in character, but the treatment of the foreground almost too broad. A smaller picture, with a vintage, No. 946, Cabinets, is altogether rather dark for him; but poetic in feeling, and with a warm glowing sky, which is very attractive. Bartsch ascribes an

etching, with great probable truth, to him; and Dumenil and Weigel add a few more.

Peter Rysbraek, born in Antwerp 1655, [free of the Guild of that city in 1671,][1] supposed to have died in Brussels 1729. He was scholar of Jean F. Millet, with whom he spent a considerable period in Paris, but settled afterwards (1692) in Antwerp [where he was still living in 1720].[2] His pictures have a grandly poetic and melancholy character. His trees and wooded backgrounds are particularly well understood, and the form of his clouds fine; his colouring powerful, but inclined to be gloomy. His figures, taken from Biblical or mythological subjects, are well composed, and sometimes play an important part; others are careless in execution, and disturb the harmony of the picture by their monotonously red flesh-tones. Most of them, however, are of idyllic character. Works by this master are seldom seen in public galleries. The most important I know is in the Berlin Museum [withdrawn]: a large landscape, with lofty trees and a wooded hill, whence falls a stream; in the foreground is the Baptism of Christ. A mountainous landscape, of considerable dimensions, is in the Antwerp Museum, No. 323. A small and less important one, under the name of Gaspar Poussin, is in the Dresden Gallery, No. 732. Six etchings exist by his hand; they are most remarkable for composition; the foliage of the trees is somewhat heavy, and the mechanical treatment by no means attractive.

Jan Frans van Bloemen, called Orizonte, born at Antwerp 1662, died at Rome 1748 (?). He was the brother of Peter van Bloemen, and probably went early to Rome. Here, next to the impressions produced by the surrounding scenery, the pictures of Gaspar Poussin may be said to have had most influence over him. If inferior to that master in grandeur of conception, and feeling for lines, he must be owned to have possessed a greater delicacy in the gradation of distances, which circumstance gave rise to his appellation of "Orizonte." On the other hand, he is often dark and heavy in the foreground, occasionally cold and insipid in

[1] [Liggeren, ii. 421.]
[2] [Ib. ib. 422.]

tone, and less spirited than Poussin in handling. Like him, however, his foreground figures are generally shepherds, or taken from mythological incidents. Six of his pictures are in the Louvre, Nos. 33 to 38; of which the two last are particularly fine, and for some time passed for works by Gaspar Poussin.[1] A landscape of great power, warmth, and clearness, and two landscapes in his cold colouring, are in the Vienna Gallery.

Finally, flower-painting, as a separate department of art, was cultivated with much success at this time in Belgium. Its chief representative was Daniel Segers, or more properly Zegers, called Pater Segers.[2] He was born 1590; studied under Jan Breughel; entered the Order of Jesuits when twenty-four years of age; and died in the Jesuit Convent at Antwerp in 1661. He seldom painted pictures exclusively of flower subjects, but attached himself to the historical painters, by surrounding their sacred subjects—most generally a Virgin and Child—with a wreath of flowers, by way of a festive decoration. In this way he collaborated on some occasions with Rubens; oftenest, however, with Cornelis Schut; and after him with Diepenbeeck and Erasmus Quellinus. His flowers, which are sometimes very highly finished, and at others somewhat decoratively treated, combine admirable drawing and great truth of nature in form and colour with a tasteful arrangement. In painting red roses he employed colours which have remained unchanged, while the roses of every other flower-painter have either turned violet or have faded altogether. His pictures were so much in favour that he could hardly fulfil his numerous commissions, and even royalties such as Prince Frederic Henry of Orange, and the Great Elector Frederic William of Brandenburg, thought themselves fortunate to secure works by his hand. Specimens of his art are in most of the public and many of the private galleries of Europe. A first-rate example, with an unfortunately rather weak portrait of Ignatius Loyola, by Cornelis Schut, is in the Antwerp

[1] 'Kunstwerke und Künstler in Paris,' p. 534. This correction has been adopted by M. Villot in the new Catalogue of the Louvre of 1853

[2] Catalogue of Antwerp Museum, p. 336.

Museum, No. 329. Another example of careful and masterly detail is seen in a picture with two children, in chiaroscuro, by Erasmus Quellinus, in the Berlin Museum, No. 976. Dresden also possesses six pictures, some of them of great merit. The collection of Mr. Blundell Weld, near Liverpool, contains three good pictures by this master.

This great artist had various imitators. Jan Philip van Thielen, born at Malines 1618, [was apprenticed to Theodore Rombouts at Antwerp in 1632, and passed as a master in 1642. In 1660 he settled at Malines, where he died in 1677].[1] Thielen had the advantage of Segers' instruction, and, though weaker in drawing and colouring, and more decorative in execution, painted quite in his taste. Two of his works are in the Antwerp Museum, Nos. 330 and 331.

Nicholas van Verendael, who flourished in Antwerp 1656 to 1690, approached Segers in careful detail and capital drawing; but is greatly his inferior in power and clearness of colour. An excellent picture by him, dated 1670, with a Virgin and Child, in chiaroscuro, in the centre, is in the Berlin Museum, No. 977A.

CHAPTER III.

THE DUTCH SCHOOL.

THE INFLUENCE OF THE ITALIAN NATURALISTI, AND OF RUBENS' STYLE OF ART.

Considering the originally realistic tendency of the Dutch school, it is not surprising that the style of Michael Angelo da Caravaggio, who imitated nature without discrimination or taste, but with great truthfulness and with uncommon mastery of hand, should have strongly influenced many a Dutch painter who visited Rome. Most notable among these is Gerard Honthorst,[2] born at Utrecht 1590, died

[1] [Liggeren, ii. 27, 128.]

[2] For an account of this painter see especially Sandrart's 'Teutsche Akademie,' Nürnberg, 1675, vol. i. p. 313, etc.

1656; who although a scholar of Abraham Bloemart, acquired with perfect success the form of art belonging to Caravaggio. His pictures found great favour at Rome, where the Marchese Giustiniani was especially his patron; and where, from the circumstance of his painting principally night pieces, he acquired the name—which he has retained in the history of art—of GHERARDO DALLE NOTTI.[1] Upon his return to Holland he opened a school, which was numerously attended; and executed many works, by which he so much increased his reputation as to receive a summons from Charles I. to England, where, in the short period of six months [1628], he painted several historical pictures for the Banqueting Hall, Whitehall, and also some portraits. Returning to Utrecht, loaded with rewards, he entered into the service of Prince Frederick Henry of Orange, for whom he executed many works for the House in the Wood, near the Hague, and for the château at Ryswick. For the king of Denmark he also painted a series of pictures from Danish history. In his latter years Gerard Honthorst devoted himself especially to portrait painting; executing many, both for the above-named Prince of Orange, and for Frederick William the Great Elector of Brandenburg. The amazing facility of his powers of production gave rise to an extraordinary number of works. These embrace the departments of sacred and profane history, mythology, allegory, and *genre*. His mode of conception is far more in accordance with the subject he treats than that of his model, Michael Angelo da Caravaggio, though, like him, he deals in a coarse realism. His works, also, however distinguished by skilful arrangement, good drawing and keeping, extraordinary power and clearness of effects of light, and masterly handling, are still too deficient in elevation and warmth of feeling to make any lasting impression. Occasionally even he lapses into vul-

[1] [It is nowhere stated when Honthorst visited Italy. He was at Utrecht in 1623, when he was elected elder of his guild, and at Utrecht in 1626, when Rubens went to pay him a visit. See Sainsbury's 'Papers relating to Rubens,' p. 67. Bürger ('Musées de Hollande,' vol. ii. p. 200) thinks Honthorst went to Italy after 1627, because the Concert of 1624, at the Louvre, like the Lute Player of 1614, in the same gallery, is more Dutch (in the manner of Moreelze) than later works; but this view is much contested.]

garity, and, in the lighting of his night effects, into a disagreeable sulphury tone. It is remarkable that, while all his other pictures, in the freedom and breadth with which they are treated, approach the same qualities in M. A. Caravaggio, the portraits executed by Honthorst have a certain smoothness and a decision of forms bordering on hardness, which recall the manner of the preceding generation. His whole style found little imitation in Holland. As good specimens of his mode of conceiving Biblical subjects by night effects, I may cite his Christ before Pilate—probably painted for the Marchese Giustiniani, and praised by Sandrart—now in the possession of the Duke of Sutherland, in London; and the deliverance of Peter, in the Berlin Museum, No. 431, from the same Giustiniani Collection. How entirely he adhered to the tasteless feeling of his time in the treatment of allegory is proved by the composition of the great picture which probably perished in the burning of Whitehall. This represented Charles I. and his Queen enthroned on clouds as Apollo and Diana; with the Duke of Buckingham below, under the aspect of Mercury, presenting the seven liberal arts to these deities, while Hatred and Envy and other unbecoming qualities were plunged into an abyss beneath. Characteristic specimens of his mythological pictures are seen in his Triumph of Silenus, in the Louvre, No. 217; and in Ceres transforming into a lizard the boy who had derided her, in the Gallery of Munich, No. 311. Of his treatment of *genre*, a particularly good specimen is also seen in the Louvre, No. 216, a party engaged in music; and of his portraits—one of the Elector Charles Louis of the Palatinate, No. 218, and of a Prince Rupert of the same family, No. 219, are very characteristic of him. A portrait of Mary of Medicis, of the year 1638, No. 7 in the new Hôtel de Ville at Amsterdam, approaches Van Dyck in mode of conception and tenderness. Two principal pictures of the portrait class are—the Queen of Bohemia, daughter of James I., and especially the Duke of Buckingham and his family, at Hampton Court. The collection of Lord Craven contains the largest number of Honthorst's portraits; unfortunately I only know this collection by hearsay.

A younger brother, Wilhelm Honthorst, also an historical and portrait-painter, accompanied the Princess Louisa Henrietta of Orange, wife of the Great Elector, to Berlin, in the year 1650, at which court he laboured for a series of years. He returned to Holland in 1664, and died there in 1666. The portraits by him, preserved in the Prussian royal residences, show a great similarity to his brother, but are somewhat smoother and more fused in execution.

Kornelis Poelemberg, born at Utrecht 1586, died there 1667. He acquired the art of painting under Abraham Bloemart; then repaired to Rome, where for a time he followed Abraham Elzheimer, and finally devoted himself to the more elegant form of the Italian school. This latter stage is seen in small pictures, conceived as landscapes, with figures frequently taken from sacred history, but more usually representing undraped female figures bathing, and rendered with great tenderness of warm colouring, but little certainty of drawing. As, however, he possessed great delicacy of gradation, and a very minute and fused execution, his pleasing but somewhat monotonous pictures found great favour, and appear to this day in almost all European galleries. The Annunciation to the Shepherds, in the Louvre, No. 383, belongs in composition, striking effect of light, warmth of colour, and excellent execution, to his most remarkable works. Many painters followed in his steps, with more or less success, but none equalled him. Of these the best known are Joan van der Lis, Daniel Vertanghen, Frans Verwilt, C. Kuylenburg, and Moses Uyt-den Broeck.

[Frans Hals, born 1584 (?), died at Haarlem August 29th, 1666. For reasons which have not been recorded, Pieter Hals Claesz, Frans Hals' father, left Haarlem in 1579, and settled at Antwerp, where Frans was born. The boy's youth and education, even his marriage, were treated by historians with unusual neglect. Far away from Haarlem, whither accident had carried them, the Hals family forgot neither the country nor the city of their ancestors, and when Anneke Hermans bore to Frans Hals a son, who was named after her, she sent him (1611) to be christened to Haarlem. As Hals, on

this occasion, signed the baptismal register, he described himself as "Frans Hals of Antwerp." Five years later (Feb. 20, 1616) we find Hals settled at Haarlem, and notorious for ill conduct. In the prime of his years and strength he was incurably addicted to drunkenness. Summoned before the magistrates for ill-treating his wife, drinking to excess, and otherwise misconducting himself, he was dismissed with a reprimand, after "promising to better himself"; but he relapsed into his old habits, lost his wife (Feb. 1616), and married again (Feb. 1617) Lisbeth Regniers, by whom he had a daughter nine days after the wedding. In the course of a long and active life he never once was prosperous; yet such was the opinion held of his skill that when reduced to sheer want, in 1664, he was furnished by the municipality with tickets for rent and firing, and supported with a pension from the city of two hundred florins a year.][1]

Whether Frans Hals was a scholar of Carl van Mander the elder may be left undecided. At all events he was the first to introduce into Holland, and with the greatest mastery to practise, that perfectly free and full treatment which Rubens and his school had developed.[2] Frans Hals was obviously the model which the great Dutch school directly or indirectly followed, and he thus assumes a significance in the history of art which has never been sufficiently acknowledged. Combined with the marvellous certainty with which he placed his various flesh-tones, unscumbled, side by side, and which justly excited great admiration on the part of Van Dyck, he possesses an extraordinary freshness, and animation of conception, a firm and decided drawing, and an excellent general keeping, commonly tending towards the cool scale. In his flesh colouring he is very unequal—occasionally golden or of a light yellow, sometimes even quite silvery, usually clear, but also heavy and dark. His pictures are also of very unequal merit. The astonishing facility of his brush often

[1] [Van der Willigen, 'Les Artistes de Haarlem,' pp. 139—149.]

[2] [Dr. Bode ('Frans Hals und sene Schule,' 8vo., Leipzig, 1871, p. 9) very justly observes that Hals cannot have been the first to introduce the style of Rubens into Holland: first of all, because at the time when Hals may have been at Antwerp Rubens was in Italy; and secondly, because there is really nothing in the style of Hals to remind us of Rubens.]

tempted him into too broad and decorative a breadth and slightness of handling. The scale of remuneration also, and the condition in which his mode of life invariably placed him, could not fail to act strongly upon him. Although he painted almost exclusively portraits, yet these are very various in description. Some of them are of considerable size, and represent, according to the then prevailing custom in Holland, companies of archers or of civic guards. What he achieved in pictures of this class can only be seen in Haarlem, where the Museum contains a whole series of them. [His single figures and busts are to be found in divers galleries and cabinets of England and the Continent. In his earliest pictures Hals gives more warmth and depth to his colours than in later ones, where a silver tinge prevails. The Civic Guard Banquet of 1616, No. 54 in the Museum of Haarlem, a masterpiece, which, in respect of tone, seems as if it might have been a model to Rembrandt, greatly differs from its pendants of 1627, No. 55 in the same museum, where, as has been observed, "the brown of past years ingeniously turns to auburn."[1] Many heads in the "banquet" of 1616 are very animated; but "the touch is more fused, the execution more in detail and more dry than in that of 1627."] In this piece, spirited and energetic conception is combined with a delicacy of feeling which is allied to Van der Helst. The colouring, withal, is as warm as it is clear, and the execution throughout, even in the individual treatment of every accessory, as free as it is finished. An Archers' Feast also, [No. 57 in the same museum], approaches in pictorial merits near to the last-mentioned work; but is surpassed by another of the same subject [No. 56], which for general transparency, marvellous mastery of handling, and for perfect rendering of the feeling of joviality and good fellowship, is one of the finest things that ever was produced in this class. Nor can I pass over two representations of the trustees, male and female—in Holland denominated "Regents" of the "Oude Mannen Huys."[2] In the one appear six men, assembled round a table—a work which, in the marvellous animation

[1] [Bode, 'Frans Hals,' 11.]

[2] [Now Nos. 60 and 61 in the Haarlem Museum, and executed in 1664.

d. 1666. Houbraken. Says that Hals painted his portrait & which Hals sat a orange. p. 43.

attained in a broad treatment, and in depth of general keeping, approaches Rembrandt in the prime of his powers; the other represents five women, only laid in with the first coat of colour, though thrown on the canvas with apparent wantonness of pictorial power, and showing the facility with which this painter was able to express the character of a head with but few strokes of the brush. Another Archers' Guild, in the new Museum at Amsterdam, No. 444 [dated 1637], is also very remarkable, though a less lively example of the master's colouring. A further class of his works consists in family portraits, of which the finest I know is in the Munich Gallery, No. 359.[1] Here the easy arrangement, lively heads, the admirably painted hands, recalling Van Dyck, and the delicately cool keeping, render this a very attractive piece.[2] Of the large number of his bust portraits —life-size—I must be content to mention one in Buckingham Palace; [another, a Cavalier, in Sir R. Wallace's collection in London; a third—of a lady—dated 1634, in possession of Mr. Sedelmeyer at Vienna]. Far rarer are his portraits on a small scale, which prove, however, that, although accustomed to so broad a style of handling, he could also execute small pictures with as much care as spirit. Two of this kind are in the Berlin Museum, Nos. 766, 767. Next in order come his still rarer small full-length portraits, of a more *genre*-like conception: as, for instance, a gentleman balancing himself comfortably in a chair, and bending in his hand a slight cane, once in the Rothschild collection in Paris: for conception, drawing, cool keeping, and spirited handling, this is quite a little chef-d'œuvre.[3] [In conclusion we should notice a certain class of sketchy studies of an essentially humorous character, such as the Laughing Peasant, with a ring in his hand, in the Cassel Museum; the Madman, No. 135,

[1] [Otto Mündler and Bürger were inclined to dispute the genuineness of this piece, yet Waagen's judgment is probably correct.]

[2] [To this we should add the fine portraits of Hals and his wife (No. 441) in the Museum of Amsterdam, a clever, rapid work of the master's early time.]

[3] [This picture was purchased in Paris at the sale of the Brienen Collection of Amsterdam. The replica—an admirable work—from the Heythuysen Collection at Haarlem, is now in the Brussels Museum.]

and the Toper, with a jug of wine, No. 443 in the Amsterdam Museum; the Rommel Potspeeler, in the Neville Goldsmith collection at the Hague; and Hille Bobbe, the Haarlem fish-wife, in the Suermondt collection [now at Berlin, No. 801 c. These talented renderings of low but animated expression reflect the habitual condition of Hals' mind better than his more sober likenesses of burgesses, though it is but fair to add that, in spite of his love of wine and uneducated company, Hals always knew how to impart dignity and polished mien to persons of station.]

[Frans Hals had five sons, all artists, one of whom is known to collectors as a copyist of his father and a painter of extant pictures. Dr. Bode describes as his a piper and a violin player, in the gallery of Schwerin, playing and singing boys, in the Museum and Arenberg collection at Brussels, and representations of still life, in the Suermondt collection [at Berlin], and the Burgher and Reede collection at Utrecht.[1] More important than the sons of Frans Hals is his brother Dirk Hals, born at Haarlem, died there 1656.[2] His works are traced from 1624 to 1653. They usually represent soldiers, cavaliers, women, eating, drinking, dancing, or listening to music. Easiest of access are a Wine Party, No. 512 in the Stuttgardt Museum, and the Flute Lesson, of 1646, No. 145 in the Hausmann collection at Hanover. Almost as little known, yet deserving of remembrance as a follower of Hals in portrait, is Johannes Verspronck, born 1597, died at Haarlem in 1662.[3] The Regents of the Hospital of the Holy Spirit is one of his pictures, dated 1642, No. 118 in the Haarlem Museum. There are also portraits by him of 1641, 1642, and 1650, in the same gallery, Nos. 115-117.]

[Contemporaries of Frans Hals were Jacob Gerritz Cuyp, born at Dordrecht in 1594; and Jan Ravesteyn, born about 1580, died at the Hague 1657.][4] Though neither of these attained Hals' peculiar spirit and breadth of handling, yet

[1] [Bode's 'Frans Hals,' p. 31.]
[2] [Van der Willigen, n. s., p. 149.]
[3] [Ib. ib. 307.]
[4] [Vosmaer's 'Rembrandt, sa Vie et ses Œuvres,' pp. 48-50.

they approached him very closely.[1] As a portrait painter Cuyp was lively in feeling, of great power and warmth of colouring, and with an execution of admirable impasto. As a specimen I need only cite his stately portrait of an old woman, dated 1624, in the Berlin Museum, No. 743. A capital group of likenesses was once in the gallery of Amsterdam; two bust portraits of 1649 are in the Museum of Metz; and two likenesses, a captain and his wife, dated severally 1635 and 1644, Nos. 38 and 39 in the Museum of Rotterdam. As a landscape painter J. G. Cuyp is a man of originality and power, to whom we owe, as we owe to Roghman likewise, the transformation of the minute and dry method of the Brils and Breughels into a broader, warmer, and more natural imitation of nature. Cuyp, the father of Albert Cuyp [entered the Guild of Dordrecht in 1617, and died in 1651-2]. One of his landscapes, in the gallery of Schleissheim, shows us a town, a river, with a ferry and sailing ships, and cattle grazing on the foreground.

[The earliest picture mentioned as a work of Ravesteyn is a portrait of 1614.[2] Two years later he painted the Civic Guard issuing from the Doelen, a masterpiece, in the Town Hall at the Hague; in 1618 he finished for the same locality the Banquet of the Town Council, which Burger characterized as "more powerful than Van der Helst."[3] Of 1622 we have the likeness of Anton Faber in the Brunswick Gallery, inferior only in interest and value to the family portraits in the same collection. Another portrait of 1633 is in the [Berlin Museum, No. 757 A]; but, superior to all these, and full of grave harmony, is a Meeting of the Town Council in the Town-hall at the Hague, dated 1636, and Officers of the City Guards (1638), in the same place. Two fine portraits in the Gallery of Amsterdam, two busts of a man and his wife in the Munich Pinakothek (319-320), are amongst the fine productions of this interesting artist, who

[1] [It is to be observed here that Cuyp and Ravesteyn were older men than Hals, and that they were probably less dependent on the latter than Dr. Waagen supposes.]

[2] [Vosmaer, 'Rembrandt, sa Vie,' etc., pp. 49, 463-4.

[3] ['Musées de Hollande,' ii. 197.]

displays almost as much nature as Hals, with only less freedom of brush.][1]

[Of the same age as J. G. Cuyp and Ravesteyn is Aert Pietersen, the son of Pieter Aertsen, whose name is of interest, as it stands, coupled with the date of 1603, upon a long canvas in the Hall of the Surgeon's Guild, at the Hague, representing a Lesson of Anatomy, in the form which we find adopted twenty-nine years later in the same hall by Rembrandt.][2]

[Pieter Fransz de Grebber, the son of Frans Pietersz de Grebber, born, according to the catalogues, in 1600, died after 1655. This artist seems to have wavered in his studies, reminding us at various times of Rubens and Lastmann. He is younger than Hals, older than Van der Helst or Rembrandt, and deserves to be studied. In two pictures of 1628, the Shepherds, No. 51 in the Museum, or the Apostles giving Charity to the Poor, in the Oudemannenhuys at Haarlem, his treatment is Dutch, sober and grey. A Barbarossa of 1630, No. 52 in the Haarlem Museum, displays a certain imitation of Rubens;[3] but Elisha refusing the Presents of Naaman, also at Haarlem, recalls Lastmann, and shows that de Grebber now followed the same path in art as Rembrandt. It has been said indeed that de Grebber was under the influence of Rembrandt when he painted this picture; but this requires proof. Reminiscences of Lastmann and Rembrandt are also to be found in the fine canvas of 1641, at the Haarlem Town-hall, Jacob receiving from his Sons the Bloody Garment of Joseph; but the tones are clear and the finish carefully precise. Three portraits, one of them dated 1632, by de Grebber are in the Dresden Museum.][4]

[1] [The two fine portraits by Ravesteyn, in the Museum of Rotterdam, perished in the fire of 1864.]

[2] [Consult Vosmaer, 'Rembrandt Harmens van Ryn, sa Vie,' etc., p. 109.]

[3] [It is very natural that Rubens' influence should be felt by de Grebber. His father, by whom there are pictures in the Gallery of Haarlem, dated 1600, 1610, and 1619 respectively, was a friend and factotum of Rubens, as we see from a letter of the latter to Sir Dudley Carlton, of March 17th, 1618, in Carpenter's 'Van Dyck,' p. 138.]

[4] Consult Van der Willigen, 'Les Artistes de Haarlem,' p. 135; Vosmaer, 'Rembrandt Harmens Van Rÿn, sa Vie,' etc., pp. 44 and 462.

[Leonard Bramer, born, according to common computation, in 1596 at Delft, became an imitator of Rembrandt in his later years, but before he did so followed a path of his own. He started on a wandering tour in 1614, and visited various parts of France and Italy. At Rome he joined the colony of the Dutch, presided over by Elsheimer. On his return to Delft he painted pictures for Prince Maurice (died 1625), and founded a Guild of St. Luke, the meeting-hall of which he decorated with frescoes. The Doelen, a public edifice at Delft, was adorned with his frescoes in 1655; and in the Town-hall of Delft there is one of his pictures representing archers going out to shoot at a mark. He was fond of representing scenes lighted by candles, in the manner of Honthorst; and he shared with Lastmann the passion for oriental or Jewish costumes. A Descent from the Cross, unfortunately lost in the fire of the Museum of Rotterdam, showed the figure of the Redeemer lighted by a sun ray, after the fashion of Rembrandt. In this form Bramer was cold and heavy in tone, as well as slight and meagre in touch. Illustrations of his late style are three pictures in the Dresden Gallery: No. 1220, Christ and the Scoffers; No. 1221, Solomon kneeling in the Temple; No. 1222, The Queen of Sheba kneeling before Solomon. Bramer was still living in 1667.][1]

[Joris van Schooten is an artist of Leyden whose works may have been studied by Rembrandt. He was born about 1587, and painted for the hall of meeting of the Civic Guard of Leyden, in 1626-28, large portraits of the Archers' Company. These are still preserved in the Town-hall of Leyden, together with a canvas representing officers, dated 1650. Van Schooten's style is allied to that of Ravesteyn, yet less talented.][2]

The name of A. Lion is inscribed, with the date 1628, on a picture containing the warmly-coloured and well-executed portraits of twenty-five archers, in the new Hôtel de Ville at Amsterdam, No. 36.

[After Lion comes Thomas de Keyser, a portrait painter, born 1595, [died at Amsterdam November 19th, 1679,] whose

[1] [Consult Vosmaer, 'Rembrandt Harmens van Rÿn,' pp. 59, 469.]
[2] [Ib. ib. 47-8 and 463.]

portrait of Hendrik de Keyser was engraved in 1621 by Suyderhof.[1] De Keyser's earliest extant pictures are two wings of a triptych in the Berlin Gallery, No. 750c, dated 1628, representing family portraits of a father praying, with his son in attendance, and a mother standing near her kneeling daughter. Both pieces are the work of a man in the full exercise of uncommon powers, whose skill in rendering the aristocratic elegance of well-born sitters is exceedingly great; whose tones have a clear silvery sheen most pleasing to the eye. For this and other pieces de Keyser deserves to be classed by the side of Frans Hals, to whom he is only inferior in the subtle art of breaking up flesh tints. Fine specimens of this artist are the following: A merchant and his clerk, No. 212, in the National Gallery; a portrait of an old man, dated 1632, in the Hermitage at Petersburg; sixteen members of the civic guard, dated 1632, in the gallery at Amsterdam; four burgomasters of Amsterdam receiving intelligence of the coming of Mary of Medicis, a canvas probably painted in 1638, now in the Gallery of the Hague; two portraits, male and female, in the Gisignies collection at Brussels, described by Burger, and dated severally 1639 and 1640;[2] Theseus and Ariadne, of 1657, above a chimney-piece in the Town-hall of Amsterdam: a clerk explaining his accounts to a lady, dated 1658, in the Munich Gallery; and family portraits, in the Museum of Amsterdam.]

[An entire group of landscape painters preceded Rembrandt at Leyden and Amsterdam, whose lives are intimately connected with his. These are Esaias Van der Velde, Roghman, and Van Goyen. Esaias Van der Velde was born at Amsterdam, it is said, in 1597; but this date is probably erroneous, since it appears that he joined the Protestant community at Haarlem in 1610, married in 1611, and entered the Haarlem Guild in 1612. In 1630 Esaias was a resident at Leyden, and at the same time a member of the Painters' Guild at the Hague.[3] His touch is bold, like that of Frans

[1] [Burger, 'Musées de Hollande,' i. 231.]
[2] [Ib. ib. ii. 67.]
[3] [Van der Willigen, 'Les Artistes,' p. 309; and Bode, Die Künstler von Haarlem, in Zeitsch. f. b. K. 7, p. 165.]

Hals; his figures, horses, and distances are masterly. From him are observed to spring Van Goyen, "who produced Solomon Ruysdael, who produced Jacob Ruysdael, who produced Hobbema."[1] Though rare, his pictures are numerous enough to give an insight into his style. We may note a Skirmish, with a Windmill and Gallows, No. 684 in the Gallery at Brunswick; a Fight, very dramatically treated, in the Belvedere at Vienna; a Farm on Fire, with a Skirmish, signed, E. v. Velde, 1623, and a Man on Horseback, Nos. 216 and 217 in the Museum of Rotterdam; Prince Maurice fastening Bells on a Cat; the Surrender of Bois-le-Duc (1629-30), in the Gallery of Amsterdam; and two skirmishes (1636 and 1637), in the Dresden Museum. Bürger has registered a Winter Landscape, belonging to Mr. de Brou, signed, E. v. Velde, 1619, and a landscape in the Moltke collection at Copenhagen (1620).]

[Roeland Roghman was born in 1597, and died 1685. He was a travelling painter, having visited the Tyrolese mountains, of which he etched several views. His landscapes are often erroneously assigned to Rembrandt, *ex. gr.*, No. 353 and 354 in the Gallery of Cassel, signed with the monogram R. R. Sometimes he painted distances to figures by Lingelbach. There is a fine View of a Town by him once in the Suermondt collection at Aix-la-Chapelle, twenty-five of his drawings are in the Museum of Rotterdam, and a large view of open country, No. 375 in the Gallery of Copenhagen. Of Van Goyen we shall treat later.]

Bartholomew van der Helst, born in 1613, died at Amsterdam 1670. He is by far the most renowned of the Dutch portrait-painters of this period. Although nothing is known as regards the master under whom he studied, I am convinced, by a close study of his earlier works, that even if Frank Hals was not positively his teacher, his works were the models whence Van der Helst formed himself. We see this in the portrait of Vice-Admiral Kortenaar, in the Amsterdam Gallery, No. 472, where the conception of forms, and the unscumbled character of the strokes of the brush, recall Frank Hals. The same may be observed in two larger

[1] [Bürger, 'Musées,' ii. 206.]

pictures with archers at Haarlem, where the unartistic arrangement, deficient keeping, and monotony of the otherwise warm flesh-tones, point to the earlier time of the painter. By about the year 1640, however, his character as a painter was fully developed. His arrangement of portrait-pieces with numerous figures became very artistic and easy, his keeping excellent, and his drawing masterly, the individuality of his heads not only very living in character, but of a highly attractive good-humour and kindliness of feeling, his prevailing warm brownish tones finely graduated, and his touch, though not so free as that of Frank Hals, yet more careful, and extending more equally to all accessories. This standard of excellence he retained till about 1660. The following are principal pictures of this period: [A fine portrait of a preacher, No. 83 in the Museum of Rotterdam, dated 1638]. A scene from the Archery Guild of Amsterdam in 1639, including thirty figures, in the State Museum at Amsterdam, No. 477. This is full of animated incident, and in every respect closely vies with the excellence of the pictures succeeding it: as, for instance, the celebrated picture inscribed 1648, an Archery Festival commemorating the Peace of Westphalia, and consisting of a party of twenty-four persons, No. 467 in the Gallery at Amsterdam. The chief charm of this work consists in the strong and truthful individuality of every part, both in form and colour; in the capital drawing, which is especially conspicuous in the hands; in the powerful and clear colouring; and finally, in a kind of execution which observes a happy medium between decision and softness. In general keeping, however, the standard is not so high; the effect is therefore somewhat cold, while the gradation of tones necessary for the aërial perspective in the figures on the second and third plane is somewhat sacrificed to the painter's love for thorough and equally decided execution. In this respect a picture in the "Werkhuys" at Amsterdam, dated 1650, and therefore but two years later, is far more remarkable. Two women and two men are standing conversing in the foreground; in another space is a man with a book, while a sermon is going on in the background. In

drawing, warmth, and clearness of tone, and in a certain chiaroscuro, this is one of the finest works of the master. Next in order is the picture of four members of the Archery Guild, with the steward of the company and a boy with a beaker, dated 1656, in the new Hôtel de Ville, No. 30, at Amsterdam. The tone, though still warm, is here somewhat less powerful. In the following year, 1657, the master executed that justly renowned picture of the Archery Guild known by the name "het Doelenstück," now in the Amsterdam Gallery, No. 468. This work represents three of the overseers of the guild, with splendid golden prize vessels, and a fourth supposed to be the painter himself: it exhibits a happy balance of a delicate feeling for nature, excellent execution of detail, and fine keeping.[1] It is, however, surpassed by a replica on a smaller scale executed in the following year, and probably for one of the members, which was formerly in the possession of Mr. Jan de Graaf at Amsterdam, and is now in the Louvre, No. 197. At all events this picture is in better preservation, and offers one of the finest examples of portrait painting that the Dutch school produced. Next again, both in excellence and time, is another picture, in the possession of Mr. Henry T. Hope in London. In the master's later period a great alteration took place in his works. The warm flesh-tones gradually diminish, giving place to a delicate silvery hue; the forms are less distinctly rendered; the touch becomes very soft and delicate, and the whole scale of colour cool. A very characteristic example of this kind is the portrait of the Vice-Admiral Augustus Stellingwerf, in the Amsterdam Gallery, No. 485.[2]

Although it is not known that Van der Helst educated, properly speaking, any scholars, yet the mere observation of the eye tells us that various portrait painters formed themselves entirely after his manner. The following are instances: Joannes Spilberg. This artist executed, in 1653, a repast with twenty-two archers, [much repainted],

[1] [This picture is now of chalky tone, having been thrown out of focus by careless cleaning. The true date is 1653.]

[2] [Dr. Waagen here confounds the old age of B. van der Helst with the youth of his son. The portrait of Admiral Stellingwerf is signed "L. van der helst f. 1670."

now in the new Hôtel de Ville of Amsterdam, No. 19. In skill of composition and execution he approaches very near Van der Helst. His heads are also very lively, but emptier in form. His yellowish flesh-tone is also rather monotonous. Abraham van den Tempel, born at Leyden, died 1672; a scholar of Joris van Schooten. Nevertheless, as seen in his pictures, which are almost without exception in the possession of Dutch families,[1] he followed especially the later manner of Van der Helst. An admirable portrait picture of an aristocratic man and his wife is in the Berlin Museum, No. 858. Lieve [or Ludolf de Jong, born at Overschie in 1616, died at Hillegersberg in 1697] de Jongh is another little-known painter of this class. An archery meeting in the Painting Academy at Rotterdam is an admirable work, in many respects approaching Van der Helst.[2] Pieter Nason [1639-80] was long employed at the court of the Great Elector at Berlin. His portraits are composed with much knowledge, excellently drawn, and of careful execution. In the colouring they have not the transparency of the school. A portrait of the Great Elector, full length, life size, by Nason, of the year 1667, is an admirable work. A male portrait, also in the Berlin Museum, dated 1668, No. 1007A, is of great delicacy. Another picture also there, No. 977, shows that he occasionally painted still life with great success. In Holland his pictures are mostly to be met with in private families. [There are two of his portraits in the Rotterdam Museum.]

[1] [Three fine portraits are in the Amsterdam Museum, Nos. 1401-3, one representing an old lady in a cap and frill, signed "ABV Tempel ft." Of two fine portraits, formerly in the Museum of Rotterdam, only one (No. 213) remains. It represents an admiral, and is signed "A V. d Tempel 1671." The companion picture of a lady was burnt in the fire of 1864.]

[2] [This picture, having been transferred to the Museum of Rotterdam (Bürger, 'Musées,' p. 222), seems to have perished in the fire of 1864. There are, however, two good examples, bearing Ludolf's signature, portraits of Admiral van Nes and his wife, Nos. 200, 201, in the Amsterdam Gallery. The latter is dated 1668.]

CHAPTER IV.

REMBRANDT VAN RYN.

The master who represents the Dutch school of this period, in the highest attainment of its native power, is Rembrandt van Ryn.[1] This great painter was the son of Herman Gerritszoon van Ryn, and was born at Leyden in 1607.[2] His parents had not destined him for the career of art, but on perceiving his great talent permitted him to partake of the instruction of J. I. van Swanenburg at Leyden.[3] Houbraken states that he also enjoyed the teaching of Pieter Lastmann and Jacob Pinas; and, however inaccurate his account generally, the first assertion appears to be corroborated by the affinity between Lastmann's works and those of Rembrandt's earlier time. He was one of those artists whose genius becomes early developed, for in 1630, and therefore at the age of twenty-three he took up his abode in Amsterdam as an independent master, while some of the pictures painted in the next succeeding years show so high a standard of excellence as necessarily to lead to the conclusion that many preceding them must have exhibited

[1] For the ensuing notice of Rembrandt's life I have availed myself of the following writers: 1. Sandrart, vol. i. p. 326; 2. Immerzeel's 'Leben der Niederländschen Künstler,' vol. iii. p. 11; 3. Dr. P. Scheltema, 'Redevoering over het leben en de Verdiensten van Rembrandt van Ryn,' Amsterdam, 1853; 4. Edward Kolloff, 'Rembrandt's Leben und Werke' in dem historischen Taschenbuch von Friederich von Raumer, 1854. [To these may be added, C. Vosmaer, 'Rembrandt Harmens van Rÿn, sa Vie et ses Œuvres, seconde édition, entièrement refondue et augmentée, 1877.]

[2] [The proof in Vosmaer, 'Rembr. sa Vie et ses Œuvres,' etc., pp. v. vi., who clearly shows that Rembrandt was not born in a mill, but in his father's house on the Weddesteeg, July 15th, 1607.]

[3] [The Swanenburgs were related to Rembrandt. Their works are scarcely to be traced. One only is registered, No. 441 in the Gallery of Copenhagen—the Pope in procession crossing the square of St. Peter's at Rome, inscribed "Giacomo Swanenburgh, 1628," from which we must infer that he visited Rome after Rembrandt left him. Consult Vosmaer, 'Rembrandt, sa Vie,' etc., cap. iii., pp. 28 and following, and further, p. 459.

highly commendable qualities. The early consideration in which his pictures were held, and the respectable position they procured for him, are also proved by his marriage in 1634 with Saskia Uilenburg, a wealthy young lady belonging to a burgher family of importance. Between this period and the death of this wife in 1642 was obviously comprised the painter's happiest time. He received numerous commissions, partly from individuals of high standing; painted, as early as 1638, an Entombment and an Ascension for Prince Frederick Henry of Orange; and, in 1644, for the well-known Jan Six, one of his warmest patrons, the Woman taken in Adultery, and other pictures. In addition to this he lived in habits of social intercourse with authors of such eminence as Jeremiah Decker and Constantin Huygens, and also with several divines of renown. At a later time, if we accept the testimony of his contemporary Sandrart, he preferred to associate with simple people of a lower class, and [although the number of important works, both in painting and in etching, which he executed, and his continued intimacy with the family of Jan Six, together with the many commissions which he received, negative the assertion that he lost much time in such company, yet the income which he enjoyed does not seem to have been sufficient for his expenditure, and] towards the year 1653 his affairs became so involved as to cause him to incur considerable debts, which in 1656 ended in bankruptcy. This catastrophe is not to be explained either by the statement of Sandrart, that Rembrandt, though no spendthrift, was a bad manager of his means, or by the circumstance that the great scarcity of money and impoverishment of many families, consequent on the unhappy war with France, compelled him to sell his pictures for lower prices. The cause rather lies in the fact, first brought to notice by Immerzeel, that in the passion with which he collected works of art and curiosities he spared no sacrifice of money. Thus he is said to have given for a small engraving by Lucas van Leyden the then considerable sum of eighty dollars. The catalogue of this collection, which still exists in Amsterdam, in the Court of Insolvency, is in various ways of the greatest

significance in the history of Rembrandt.[1] We learn from this that, however one-sided might be the tendency of this great master in his own art, he took, in the character of a collector, a very wide-spread interest. Besides a considerable number of pictures, drawings, and engravings, of the Netherlandish and Dutch schools—from the time of the Van Eycks to his own—among whom, as may be easily understood, Adrian Brouwer and Jan Livens, as most congenial to his own practice, were richly represented; besides all these we find a small number of pictures by the great Italian masters, not only of those of the Venetian school, like Giorgione and Palma Vecchio, who were allied to himself as colourists, but also by Raphael and Michael Angelo. Nor were these only—and, as might be supposed, Titian—found in great numbers in his collection of engravings, but also a master so utterly opposed to his own style as Andrea Mantegna. But what we are most surprised to find in his possession are a number of antique sculptures, such as the Laocoon, a Cupid, and the busts of Homer and Socrates. The very briefly drawn-up catalogue, however, leaves us generally in uncertainty as to the size or material of these sculptures. Thus it is evident that Rembrandt was well acquainted with the best examples of the various forms of art preceding himself; and it is perfectly intelligible that he must have been esteemed in his time not only as a painter, but as a collector and connoisseur; Sandrart, who greatly extols his collection, mentioning expressly the high esteem in which he was held on this account. Various valuable works on art also found place among his treasures; and a rich collection of costumes, weapons, and utensils of different nations, which he also used as models for his pictures and etchings. One item is also thus described: "A parcel of ancient rags of different colours," which can only have served for the purpose we have referred to, and which one is led to fancy may be recognised in many of his pictures. How Rembrandt must have suffered at the public sale which

[1] C. J. Nieuwenhuys, 'A Review of the Lives and Works of some of the most eminent Painters,' etc, London, Henry Hooper, 1834. Kolloff and Vosmaer.

knocked his entire collection down for the miserable sum of 4964 guldens 4 stivers,[1] I leave the reader to imagine. It shows, however, no common moral force, and rare energy of artistic genius, that the works executed soon after this terrible blow evince no trace of its influence upon him, but are of the same excellence as those preceding it. He even contracted a second marriage in 1656, and continued in full artistic activity up to his death, in the beginning of October, 1669.[2]

The realistic tendency, so characteristic of the whole art of the Netherlands, which at this period was for the second time developed in full perfection, showed its most remarkable and original results in the person of Rembrandt. His feeling for the truthful and the picturesque, which latter found expression in the utmost possible perfection of chiaroscuro, was so strong—the absence of all sense of beauty, or even for precise rendering of or from grace of movement, was so decided—that he must be considered to have steadily pursued the course assigned to him by nature, not from ignorance, as was at one time believed, of the finest things which art had produced in other forms, but in spite of his knowledge of them. Besides those qualities of truthfulness and picturesqueness, which, by means of his works, became the highest principle and chief charm of the whole Dutch school, he possessed other great gifts, namely, a fine conformability to style in arrangement, and marvellous technical power. Although, in the absence of pictures by his masters, Van Swanenburg and Pinas, it is difficult to ascertain what he learnt from them, yet the works of Pieter Lastmann show that his technical attainments were not owing to him. It is highly probable that in this respect he formed himself

[1] When it is considered that, in addition to these treasures, the sale comprised seventy of his pictures, a large number of studies and drawings by his hand, and all his etchings, the sum for which they were disposed of becomes quite unaccountable, but for the fact that the scarcity of money and the poverty of Amsterdam was such that at that time 1500, and according to some, 3000, houses stood empty.

[2] [He was buried on the 8th of Oct., 1669, in the cemetery of the Westerkerk at Amsterdam, Vosmaer, R. sa Vie, p. 375.]

from the pictures by Frank Hals, with which he must have been early acquainted in the neighbouring town of Haarlem. At all events the unexampled freedom, spirit, and breadth of manner belonging to Rembrandt is related to that of no other earlier Dutch master. But all these admirable qualities would offer no sufficient compensation for the ugly and often vulgar character of his heads and figures, for the frequently angular movements, and for the total subversion of all the traditional rules of art in costume and accessory, and would fail to account for the great admiration which his works enjoy to this day, if he had not possessed a feeling peculiar to himself in addition. Various conditions attending a northern climate and life, it must be remembered, are expressed in his works, and expressed also with an earnestness and intensity belonging to a genuine Dutch nature. In contrast with the rawness and inhospitality of the climate, which in its cold, damp, and darkness renders an open-air existence, for the greater part of the year, not only unattractive but injurious, a Northman's great object is to create a household climate, warmed and lighted by himself, which, in the compactness of the apartments containing it, in the ornamental objects which accompany it, and in his very consciousness of the difference between the external and internal atmosphere, gives a feeling of comfort and ease which a Southern can never imagine, and which has remained unknown to those nations which are descended from the Latin races. This feeling speaks aloud from many of the pictures and etchings of Rembrandt, and is much assisted by his peculiar lighting, which expresses that clear, very warm, but limited light, which only seems to dawn through great masses of shadow. In this way his objects become only gradually perceptible to the eye, many of them more supposed than seen: thus in great measure producing that sense of the mysterious which so pervades his works. This indeed may be regarded as the latest form of that feeling for the fantastic so peculiar to the Germanic race, and expressed, as we have seen, in earlier times, under so many pictorial aspects. Kolloff remarks, with discrimination, that a similar kind of conception is

observable in Adam Elzheimer, and may have descended to Rembrandt through Pieter Lastmann, his scholar, who was in this respect allied to Elzheimer. It belonged also to Rembrandt to represent with striking truth the gloomy poetry of northern scenery—the mighty masses of black rain-clouds, the shadows of which darken the surface of still waters, only illumined by a single and momentary sunbeam, or the last glowing light of the setting sun on the simple outlines of his native landscapes. But though every picture by Rembrandt is more or less attractive for its picturesque effect—for the warmth, power, and clearness of its colouring, and the mastery of its handling—yet it stands to reason that in other respects his works only satisfy or displease the eye according to the degree in which his subject is one sympathetic to his artistic nature. But before proceeding to consider from this point of view a small number, selected from the great mass of his works, I may remark that essential differences in lighting, colouring, and handling will be found among his pictures. In most of his works executed before 1633 a clear daylight prevails, the colour of the flesh is warm and clear, but true to nature, the touch already masterly and free, but very careful, and, to a certain point, fused. The chief picture of this class is the celebrated Anatomical Lecture, see woodcut, dated 1632, held over a dead body by Professor Tulp, which was originally painted for the Anatomical Institute in Amsterdam, and is now in the Gallery of the Hague.[1] The truthfulness of all parts, especially of the heads, the great discretion exercised in the treatment of such a subject, and finally, the extraordinary delicacy of aërial perspective in the foreshortened body, are most worthy of mention. From the year 1633 he preferred that effect of enclosed lighting in which broad and clear masses of shadow form a striking contrast to the keenly breaking-in light which falls only on isolated objects. The local tone of the flesh also is more golden, but less true to nature; the touch more spirited and distinct. The chief

[1] [The earliest oil pictures by Rembrandt at present known are a St. Paul in the gallery of Stuttgardt and a "Changer" in the Berlin Museum, both dated 1627.]

THE ANATOMIST NICHOLAS TULP AND HIS PUPILS.

Painted by Rembrandt in 1632. In the Museum of the Hague.

page 368.

picture, and the largest he ever painted, is the celebrated so-called Night Watch, in the Amsterdam Gallery, dated 1642, and which more properly represents the Archers' Guild going out to shoot at a mark. The forms are here conceived with peculiar decision, the heads are very individual, the golden tone very clear, the effect striking, and the execution in his new manner very careful. In composition, however, the picture does not do full justice to Rembrandt's powers in this department, while the general keeping, once doubtless of the highest quality, has suffered much by the darkening of the black dresses and of the background. How entirely this kind of enclosed radiance, which so much assisted the charm of his chiaroscuro, was native to Rembrandt, is seen in a picture dated 1631, of the Presentation in the Temple, now in the Hague Gallery, the chief attractions of which are the beauty of the composition and the admirably sustained chiaroscuro. On the other hand, he afterwards occasionally painted pictures in his former tone, and more open-air lighting. From about the year 1654 the golden flesh-tones became still intenser, passing sometimes into a brown of less transparency, and accompanied frequently with grey and blackish shadows, and sometimes with rather cool lights. The handling also, with a brush of hog's bristles, displays astonishing freedom and breadth, so as in some instances to degenerate into a decorative manner. The chief picture of this epoch, dated 1661, is No. 1247 in the Amsterdam Gallery, representing the five trustees of the building called the Staalhof, with a sixth person. This, in depth of the still transparent golden tone, in animation of heads, and in body and breadth of handling, is a true masterpiece.

I now proceed to consider Rembrandt's treatment of Biblical subjects. Although his portrait-like forms, usually taken from Amsterdam Jews, in whose quarter Rembrandt resided, are very ordinary, and often exceedingly ugly, yet they appeal to the eye with a simplicity, truth, and earnestness thoroughly in keeping with his subjects, and in which Kolloff has justly recognised the true spirit of the Reformed Church. It is certain that no other contemporary school then flourishing—neither the school of Rubens, nor that of

the Carracci, nor the French or Spanish schools—rendered the spiritual import of Biblical subjects with the purity and depth exhibited by the great Dutch master. Here that kindly element of deep sentiment we have already dwelt upon, as well as his feeling for composition, combine most happily. Remarkable specimens of this class are the Descent from the Cross, dated 1633 in the Munich Gallery, Cabinets, No. 1320, [and the replica of the same, dated 1634, in the Hermitage at St. Petersburg]. In the beautiful flesh-tones of this admirable composition Rembrandt justifies the name of the "Dutch Correggio." Other fine examples are [Christ and the Parable of the Vineyard (1637), at the Hermitage]; Christ appearing to the Magdalen, of the year 1638, in Buckingham palace;[1] the Visitation, of the year 1640, in the Grosvenor Gallery;[2] the Holy Family, of 1642, in the Louvre,[3] No. 410; and above all, the Woman taken in Adultery, dated 1644, in the National Gallery. In this last work a touching truthfulness and depth of feeling, with every other grand quality peculiar to Rembrandt, are seen in their highest perfection.[4] Of similar excellence in feeling is the [Holy Family (1645), at the Hermitage], and the Descent from the Cross, in the National Gallery, No. 43, in chiaroscuro. As a specimen of his conception of scenes from the lives of the Patriarchs, in which his deep sentiment especially appears, I may mention the family of Tobit adoring the departing angel, of 1637, in the Louvre, No. 404; the large picture of Jacob blessing the sons of Joseph, of the year 1656, in the Cassel Gallery, No. 367; [and Potiphar's wife accusing Joseph (1657), in the Hermitage at St. Petersburg]. At the same time these pictures, which are handled with that great breadth peculiar to the painter at this time, afford proof that the distressing fact of the sale of his collection had no influence upon his artistic productiveness. Only rarely, in the case of sacred subjects, does he degenerate into the repulsive or vulgar, as in the instance of

[1] 'Treasures,' etc., vol. ii. p. 5.
[2] Ibid. p. 165.
[3] 'Kuntswerke und Künstler in Paris,' p. 584.
[4] 'Treasures,' etc., vol. i. p. 352.

SAMSON THREATENS HIS FATHER-IN-LAW.

By Rembrandt. In the Berlin Museum. page 371, No. 1.

Samson blinded by the Philistines, a large picture in the collection of Count Schönborn at Vienna. While Rembrandt thus did not hesitate to clothe the historical subjects of the Bible in the forms of the life surrounding him, it follows that he pursued a similar course in the representation of the Parables. The finest work of this class is the Good Samaritan recommending the wounded traveller to the inn-keeper, of the year 1648, No. 405, in the Louvre. His *genre* pictures are closely allied to these. Of his earlier time I can only mention his two so-called Philosophers, of 1633, in the Louvre, Nos. 408 and 409, admirable specimens of his tender and broad daylight treatment; and a hewer of wood, with his family, in the Château of Wilhelmshöhe, near Cassel. As regards his rare works from profane history, that miscalled Prince Adolphus of Gueldres threatening his imprisoned father, of the year 1637, in the Berlin Museum, No. 802, is perhaps the most important. The expression of wickedness in the son, the striking effect of light, and the broad and yet finished treatment, render this picture very remarkable. The cold field of allegory, so popular in its time, was too uncongenial to the nature or the practice of this great painter for him to have left more than one specimen, that I am aware of, of this class.[1] I refer to the masterly work in chiaroscuro, representing the deliverance of the Dutch Provinces from the united power of Spain and Austria; the result probably of the patriotic sentiments of the painter. It was formerly in the collection of Mr. Rogers.[2] Least of all were the forms of his art adapted to the treatment of ancient mythology. I will only mention the Lucretia, [dated 1664, once] in the collection of Mr. Munro, [since in possession of Mrs. Butler Johnstone] in London. On the other hand, he took pleasure occasionally in parodying these subjects: for instance, his well-known Ganymede in

[1] [This picture does not represent Prince Adolphus of Gueldres, but Samson threatening his father-in-law. The date has been read 1635. See Kolloff's Rembrandt in Raumer's 'Taschenbuch,' p. 444.]

[2] Now in the Museum at Rotterdam, No. 181, signed Rembrandt f. 1648. Probably this is the picture catalogued as in Rembrandt's own collection at the time of his sale, and hanging upon the wall of the saloon.—Vosmaer, 'Sa Vie,' etc., pp. 280, 435, 544.

the Dresden Gallery—an ugly fat boy in his shirt being carried off by the eagle.

With so intense a feeling for nature, it follows that Rembrandt was a portrait painter of the highest order, while his peculiar style of lighting, his colouring and treatment, distinguish his portraits from those by all other masters. Even the works of his scholars who followed his style in this respect, stand far behind him in energy of conception and execution. The number of his admirable portraits is so large that it is difficult to bear in mind the necessary limits of this work in naming a small number, which, with few exceptions, I select from public galleries, as easily accessible to the reader. No other painter ever painted his own portrait so frequently, and it is but fair to begin my list with some of those:—A portrait in the Louvre, No. 412, of the year 1633—representing the painter in youthful years, fresh and full of hope. It is spiritedly painted in the bright tone of this earlier period. Another, in the same gallery, No. 415, of the year 1660, painted with the extraordinary breadth and certainty of hand of that later period, shows a man weighed down with the cares of life, with grey hair and deeply furrowed forehead. Of his own portraits in England, those in Lansdowne House, and in the Bridgewater Gallery, represent him in advanced age. I commence the series of other portraits by him with that of an old woman of eighty-three years of age [signed Rembrandt. ft. 1634, now in the National Gallery, No. 775]. This picture is highly important as a proof that at the early age of twenty-seven the painter was already in the full possession of that energy and animation of conception, and of that decision of the broad marrowy touch, which are altogether so characteristic of him. Of the year before, and nearly allied to the portrait just described, while it is an admirable example of his larger works of this class, is the picture of the Shipbuilder and his Wife, in Buckingham Palace. The beautiful portrait of a young woman, in the Louvre, No. 419, can be but a few years later in execution. Characteristic of the middle time of the master are the portrait of a woman standing at a window, dated 1641, in Buckingham Palace; a portrait of Saskia, in

profile, in the Cassel Gallery, No. 356; a portrait of a man and a woman, also dated 1641, formerly in Cassel, afterwards belonging to Lord Ashburton; [the portrait of Burgomaster Six, in the Six Collection, unfinished, but masterly in the head;] and the portrait of the burgomaster's wife, dated 1643, in the same gallery. In close affinity with this last is the admirable portrait of a Rabbi, in the National Gallery, No. 190; while as a first-class specimen of his later time [is the portrait of a woman dated 1666], bequeathed by Lord Colburne to the National Gallery, No. 237, which combines with all Rembrandt's most admired qualities a truthfulness of local flesh-tones most rare at this period of his career.

I may now notice those very rare landscapes by Rembrandt, in which, with all the energy of his colouring and touch, he has given expression to that feeling for nature I have before alluded to. The finest example of this class I know in a public collection is that in the Cassel Gallery, No. 372, where the ruins of an old castle are seen on an eminence; in the foreground is a bridge; the sky is magnificent; the composition, glowing tone, and spirited touch give this picture a peculiar charm. The other landscapes which show the greatness of Rembrandt in this class of art are in private hands. I must be content to instance two: the Windmill, in the collection of Lord Lansdowne at Bowood, is a brilliant proof how grand the simplest subject became under his mode of treatment. The other picture—a distant view over a flat Dutch landscape, through which a stream is winding, with heavy rain clouds overshadowing—is in the collection of Lord Overstone in London. A feeling of lofty melancholy and of intense solitude is here expressed with astonishing mastery.

In concluding the examination of Rembrandt's works, I may remark that, besides the continental galleries quoted, those of Petersburg and Vienna are particularly rich in his works. The large number of admirable pictures by him, scattered in private collections in England, are described in my 'Treasures of Art.'

Although it lies beyond the scope of this work to enter into detail regarding the astonishing amount of drawings by

Rembrandt, contained in public and private collections, I may remark in general that they are replete with that fine feeling and extraordinary mastery of hand, which even in a few slight strokes so express the character of the subject as to enable the imagination of the spectator to supply what is incomplete. Others, where he sought rather to give picturesque effect, approach the style of his pictures in that respect.

Still less can I venture to particularize any from among the large number of his etchings.[1] At the same time, I should be far from doing justice to his artistic completeness did I not mention that Rembrandt so developed the technical qualities of this art as to enable him to express his feeling for the effects of chiaroscuro in a manner which no master before or since ever attained. Indeed, when we consider the technical difficulties of this form of production, and the simple black and white by which all his magical effects were called into existence, it must be admitted that in this department, even more than in that of painting, he stands alone. Nor, as respects composition, does he anywhere show himself so great a master as in some of his plates, of which I only cite a very few instances: the Annunciation to the Shepherds, No. 191; his large plate of the Raising of Lazarus, No. 188; the Christ Healing the Sick, No. 224; the so-called Hundred Florin plate; and his Ecce Homo, No. 200. Of the rich series of his admirable portraits, I may instance Dr. Arnoldus Tholinx, No. 170; Ephraim Bonus, No. 158; the portrait of Jan Six, No. 159: and of his landscapes—his Mill, No. 305; the landscape with a Dutch hay-barn, No. 306; the Three Trees, No. 309; and the Three Cottages, No. 325.

[1] See 'Descriptive Catalogue of the Etched Work of Rembrandt,' by Rev. C. H. Middleton, to which the following numbers refer.

CHAPTER V.

SCHOLARS AND FOLLOWERS OF REMBRANDT.

Apart from the number of scholars and followers, properly speaking, of Rembrandt, comprising, as we shall see, artists of great talent, though none of them equalling him; apart from these, the influence of this wonderful master was so great as to imbue the whole of the Dutch school of the seventeenth century with the character of art we have above described. To him, namely, it was owing that in every department the same general feeling for the picturesque, the same admirable colouring, and perfect technical treatment were pursued.

[The first pupil received into Rembrandt's studio was Gerard Dou,[1] who was but a boy when he met with the master at Leyden. During Rembrandt's long residence at Amsterdam he had numerous other pupils, of whom it is afterwards related that he did not set them to their tasks in his own atélier, but penned each in a box of his own, in the upper part of his house, partitioned off expressly for this purpose. We have the names of several young and promising artists, who afterwards acquired a reputation for themselves in the Netherlands, who received their first instructions from Rembrandt, and showed how strongly they were influenced by his teaching. The same subjects were repeatedly painted by them in a Rembrantesque manner. Thus in the Louvre, in one of Jan Fictoors' best pictures, No. 169, the figure of a maiden showing herself at a casement, signed Jan Fictoors 1640: a variation of the same was painted by Dou in 1650; again by Nicholas Maas, about 1652; and etched by Bol in 1658. The subject of the Benediction of Isaac was made use of by Flinck, Amsterdam, No. 110, signed and dated 1638. The same event was at a later time pictured by Bol, Eckhout and Aart de Gelder. Scenes from the life of Tobias were similarly chosen.] If we could lay our

[1] [Vosmaer, 'Rembrandt, sa vie.' etc., p. 86.

hands upon the earliest signed pictures of each of these pupils we should know when they left Rembrandt's shop; for it was a law at Amsterdam, afterwards confirmed by the Guild, that no disciple should sign any work, and that if he did so he became liable to pay the dues of the corporation.[1]

The oldest student in Rembrandt's house at Amsterdam was Ferdinand Bol, born at Dordrecht in 1611, died at Amsterdam on the 24th of July, 1680.] In his early time he adhered to the style of his master, as appears in a female portrait of 1642, in the Berlin Museum, No. 809; which in tone, lighting, and careful but free handling, comes very near Rembrandt. Afterwards he became different from him in every way; for the composition of his historical pictures shows but little skill, the expression of his somewhat monotonous heads is not important, the local tones of his flesh become cooler, and often of an untruthful red, approaching purple, the touch closer and more fused, and the feeling for general harmony, however astonishing sometimes in force, less refined. Admirable pictures of this later time are [David's Charge to Solomon, dated 1643, No. 47 in the Dublin National Gallery], David's Letter concerning Uriah, No. 1417,[2] and Joseph presenting his father Jacob to Pharaoh, No. 1364, in the Dresden Gallery; a scene from Guarini's 'Pastor Fido,' in the Northbrook collection in London; and, finally, an allegory of Peace, of 1664, in the Burgomaster's room in the Town-hall at Leyden. Ferdinand Bol is far finer, in this later time, in his portraits, which are chiefly taken in the fullest light; they are of surprising animation, and superior to those of Rembrandt in truthfulness of flesh-tones. The finest of this class by him, and decidedly his best existing work, is the picture of the "Regents" (1649), No. 143 in the State Museum at Amsterdam. The arrangement of the four individuals to whom the doctor is recommending an infected, but very discreetly painted, boy patient, is remarkably easy; the heads are thoroughly masterly, especially that of the regent looking at the boy, which is distinguished by noble features; the hands are also admirably painted. A second regent picture

[1] [Vosmaer, 'Rembrandt, sa Vie,' etc., p. 140.]
[2] [This picture is not considered now to be by Bol.]

of the same kind, with six figures, is No. 141 in the same collection, once in the Huyssittenhuys. The warmer tone inclines me to think that this is an earlier work. It is probably dated, but the bad light in which it is placed prevents any close investigation. The great excellence already attained by this painter towards this later time is evidenced by the portrait of a man in black dress, of the year 1659, in the Louvre, No. 42. [Another, equally fine, is that of a man in a black hat in the Speck-Sternburg collection at Lütschena, near Leipzig. Of portraits in England, the best are those of a man and his wife, in the Northbrook collection; a striking one also is the so-called Astronomer, dated 1652, No. 679 in the National Gallery.]

[Immediately after Bol, between 1632 and 1634, there came Jacob Bakker, Govaert Flinck, and Jan Victors, the first of whom was born at Harlingen in 1608, and died in 1651.

In Bakker's early portraits—his own and that of his wife, in the Museum of Brunswick—Rembrandt's feeling is very apparent. At a subsequent period Bakker yielded to other influences; and we observe reminiscences of Van der Helst in the "Syndics" of the Van der Hoop collection, or the large archery pieces of the Town-hall at Amsterdam; a cold cleverness marks the "Sleeping Nymphs," at Brunswick, and three portraits, Nos. 1335-1337, belonging to the Museum of Dresden.]

[Govaert Flinck, born at Cleves in 1615, died at Amsterdam in 1660. He was not the pupil only, he was also a friend of Rembrandt, for he painted Rembrandt's likeness in return for that which Rembrandt painted of him and his wife.[1] Flinck left the atélier, and became a master before 1636, when he signed the "Pyrrhus" in the Museum of Brunswick. In 1652 he took the freedom of Amsterdam.] He was an artist of great talent, and, after Eckhout, the scholar who in every respect approached nearest to Rembrandt, so that his pictures are often mistaken for those of his master. He occasionally also imitated Murillo, and with considerable success; and succeeded in *genre* pictures. His chief occupa-

[1] [Vosmaer, 'Rembrandt, sa vie,' p. 139.

tion, however, was portrait painting. His picture of the "Regents," dated 1642, No. 385 in the State Museum at Amsterdam, exhibits good arrangement, animated heads, clearness, warmth of the radiant Rembrandt-like colour, and breadth of treatment. This work, executed at twenty-seven years of age, shows how early he attained the mastery of his art. The far larger picture of the Archers, in the Amsterdam Gallery, No. 362, painted in 1648, is also conspicuous for the many animated and excellently coloured heads: the darkening of some portions, especially of the dresses, has deprived it, however, somewhat of keeping. Of his rare historical pictures, Isaac blessing Jacob, No. 361 in the Amsterdam Gallery, is the best specimen, uniting great power of effect with a tenderness of feeling peculiar to himself. Next to this comes the Expulsion of Hagar, in the Berlin Museum, No. 815, which he painted for his zealous patron, the Great Elector. [Of his portraits the best is that of a man and his sister, dated 1646, No. 66 in the Museum of Rotterdam. There are others worth study in the Museum at Copenhagen, one in the Dresden Museum, No. 1418, of the year 1639, and one at Brunswick, of 1636.] Flinck's *genre* pictures are well represented by the Guard Room, in the Munich Gallery, No. 343. He had also a zest for collecting objects of art, especially casts from the finest antique sculpture, and drawings and engravings by the best masters; which sold after his death for about 12,000 florins.

[Less known, but doubtless one of the early disciples of Rembrandt, is J. DE WET, whose name we find, with the date of 1635, on a picture representing Christ in the Temple, No. 541 in the gallery of Brunswick; and, without a date, on the Burning of Troy, No. 697, in the same collection. Contemporary with de Wet is doubtless WILLEM DE POORTER, of Haarlem,[1] or rather "W. D. P.," painter of two Rembrandtesque pieces, the Presentation of Esther to Ahasuerus (1645), and the Woman taken in Adultery, Nos. 1633 and 1634 in the Museum of Dresden. A canvas with these initials at

[1] [Van der Willigen ('Les Artistes de Haarlem,' 244) notes the existence of Willem de Poorter from 1635 to 1643.]

Brunswick represents a skull, a crown, sceptre, and arms of offence, and the pendant, dated 1630, is No. 173 in the Museum of Rotterdam.]

[Jan Victors is one of the numerous Dutch artists whose life was till quite lately a puzzle to historians. His birthday and the place of his birth are alike unknown; but he was doubtless contemporary with Bol, having painted, on Rembrandt's model, in 1642, the picture of Haman kneeling before Esther, now (No. 529) in the Brunswick Museum. In the kaleidoscopic annals of painting in the Netherlands Victors is usually confounded with two persons who enjoyed a separate existence: with Victor Wolfvoet of Antwerp, of whom a sketch will be found in earlier pages of this work, and James or Jacomo Victor, the worthy rival of Hondecoeter in pictures of poultry. To distinguish the works of Victors is not easy, because he had a fancy for two or three different modes of treatment; yet there is no doubt that the Victors who paints gospel scenes from the Old Testament is identical with the Victors who paints a maiden at a casement, and the Victors who composes pictures in which a butcher with a quarter of pork, or an itinerant quack, are the heroes of the scene. In his sacred subjects Victors imitates Rembrandt more completely than in his portraits and *genre* subjects. His colours are somewhat uniform in tone, and his flesh, in yellow-red shades, is not broken with the subtlety peculiar to Rembrandt. Of his Old Testament pieces the most prominent after that of 1642 is the Prophetess Anna, of 1643, till a few years back in the Van der Schrieck collection at Louvain; Joseph explaining the Dream (1648), in the Gallery of Amsterdam; Tobias giving thanks for the recovery of his Sight (1651), in the Munich Pinakothek; the Finding of Moses (No. 1662), a canvas of 1653, in the Dresden Gallery; David Anointed by Samuel, 1653, in the Museum of Brunswick. Seven or eight pieces of equal importance, but without dates, are in the public galleries of Dresden, Frankfort, and Copenhagen, and in the Bridgewater collection. The Pork Butcher, dated 1648, and the Dentist, 1654, are in the State Museum at Amsterdam; the Girl at a Casement, at the Louvre, is dated 1640. "A

Market, of sunny transparency," is in the Six collection at Amsterdam.]

Gerbrandt van der Eckhout, born 1621, died 1674, inherited more fully than any other of Rembrandt's scholars the master's gift of composition and peculiar conception of Biblical subjects. Even in power, warmth, and clearness of colour he occasionally approached him. Upon the whole, however, he is greatly wanting in Rembrandt's energy of mind, delicacy of feeling for harmony, warmth of colour, and solidity of impasto. Most of his pictures have a far cooler tone, and an arrangement of colours which, compared with his master, must be considered spotty. He painted many portraits and occasionally also *genre* pictures. His most remarkable works are the following:—Hannah giving Samuel to be dedicated to the Lord by Eli, in the Louvre, No. 158; Christ teaching in the Temple [dated 1662], in the Munich Gallery, Cabinets, No. 348; David and Abigail, in the Schleissheim Gallery; and the Woman taken in Adultery, in the Amsterdam Gallery. In all these pictures he approaches Rembrandt in beauty of composition, glow of colouring, and depth of chiaroscuro. For refinement of feeling also, and for delicacy of execution, the Raising of Jairus' Daughter, in the Berlin Museum, No. 804, is one of his best pictures. This fine composition is known by Schmid's excellent engraving, under the name of Rembrandt. A good specimen of his *genre* pictures is the huntsman with two greyhounds, No. 325 in the State Museum at Amsterdam. Of the pictures by him known to me in England, the Triumph of Mordecai, and a guard-house, in the collection of the Marquis of Bute, are the most remarkable. [The latest picture extant is the portrait of Dapper, the historian, dated 1669, in the Städel Gallery at Frankfort.]

[Samuel van Hoogstraten, born in 1627, died at Dordrecht in 1678, entered the studio of Rembrandt in 1640, after the death of his father, who vainly endeavoured to dissuade him from becoming a painter. We know little of him except that he was a Mennonite, baptised in 1648, and expelled the sect in 1656, for marrying without leave

and wearing a sword. He married at Dordrecht in 1656. He is the author of a book called "Introduction to the high School of Art," published in 1678.][1] He was not unlike Peter de Hooch in the tone of his light and cool pictures, and, besides the subjects belonging to that master, painted architecture and sea-pieces, animals, fruits, and flowers. [A very fine portrait of Matheus van der Brouche, dated 1670, in the Amsterdam Museum (No. 691), shows his skill in this department of art.] One of his best *genre* pictures—a sick girl, dressed in light colours—delicate in feeling, and harmonious in effect, is also in the Amsterdam Museum. Another—a Jew looking out of a window—of the year 1653—of very truthful and careful carrying out in all parts, though with a rather false tone in the flesh—is in the Vienna Gallery. There also is a very attractive view of the inner court of the imperial castle, dated 1652. This is very clear and careful. In the Hague Gallery is a picture of a large portico with statues, beneath which is a lady with a dog. This is painted with a clearness approaching De Hooch, while the forms of the architecture recall Lairesse.

[Companion to Hoogstraten in Rembrandt's workshop is Carl Faber, or Fabritius, born 1624, killed 1654 by the explosion of a powder magazine at Delft.[2] During a short but active life he painted some pictures of great merit, one of which, deserving of particular admiration, is a portrait of a man, long assigned to Rembrandt, but signed "Fabritius," No. 65 in the Gallery of Rotterdam.[3] It is the more necessary to keep this work of Fabritius in mind because he was the master of an artist long neglected by historians, but recently restored to the honour he deserves—Jan Van der Meer of Delft.]

[Jan van der Meer of Delft was born in 1632, and died about 1696.[4] It is generally believed that, after the death

[1] [See Vosmaer, 'Rembrandt, sa vie,' pp. 239 and following.]
[2] [Hoogstraten in Vosmaer, 'Rembrandt, sa vie,' 238.]
[3] [A family picture in this collection, signed "Carl Fabritius," perished in a fire some years ago.
[4] Bleyswyck. Beschryving der Stad Delft, 4to, 1667-8.]

of Fabritius in 1654, he proceeded to Amsterdam to visit the studio of Rembrandt. If this be so his probation was short, for we have at Dresden a very fine specimen of his conversation pieces (No. 1540), dated 1656. But this very piece testifies to the ease and thoroughness with which the painter learnt the lessons of his master's atélier. It is signed "J. van Meer, 1656," and represents a young and handsome woman at a table, a cup in her left hand, with the right receiving a gold piece from a cavalier. To the left, behind the table, a man handles a guitar, and an old woman curiously watches the amorous pair. In the life-size figures of this picture we discern the feeling of Rembrandt transposed into the frame of a more modern but hardly less talented painter; we make acquaintance with an artist whose genius is akin to that of de Hooch, of Nicolas Maas and Gabriel Metsu. In 1661, the year in which Rembrandt produced the syndics of the Drapers' Hall, Van der Meer returned to Delft, where he served as one of the elders of the Painters' Guild in company with Anthon Palamedes and Cornelis Holstein.[1] Though numbers of Van der Meer's pictures bear his name or monogram, very few of them are dated except, that of Dresden, hence the difficulty of making a correct register of the chronology of the master's works. Still it is possible to trace the influence of Rembrandt a short way on in Van der Meer's life; and Bürger affirms that in this sense the picture of a geographer (once in the collection of Mr. Isaac Pereiré in Paris) is deserving of particular attention. In later pieces the style is modified, reminding us occasionally of de Hooch and Metsu, but striking us too by greater brightness and enamel of tone. In most instances the scenes are imagined in small rooms lighted with casements. Sometimes it is the painter himself whom we see in an elegant studio, sometimes a girl smiling at her lover, or again, a maiden touching a harpsichord or weighing pearls, the scale of subject being almost invariably homely, kindly, and circumscribed within the smallest compass of human incident. Amongst authentic

[1] [For this and other facts connected with the life of Van der Meer, consult Bürger's 'Van der Meer de Delft,' 'Gazette des Beaux Arts,' vol. xxi.]

pictures in public galleries, the following are particularly to be noticed:—A young woman in a chair with a glass, near her a man, standing, in the rear a man asleep, on the table a jug and a plateful of oranges. This beautiful picture is No. 611 in the Gallery of Brunswick. Three males and three females walking in a court in the academy of Vienna; a young woman reading a letter, in a room with an open window, No. 1541 at Dresden; a milkmaid, in the Six collection, of great beauty for harmonious distribution of tints, brilliancy of tone, delicacy of gradations, and solidity of touch; a girl reading a letter, almost as bright, in the Van der Hoop collection at Amsterdam; and a charming little piece, with a girl tying her necktie before a small mirror, in the Suermondt collection Berlin, No. 912 B. Van der Meer excelled as a portrait painter. It is related of him that he was killed by the fall of his house at the very time when Simon Decker, vestryman of the church of Delft, was sitting to him; and master and sitter together, with other persons, were all victims of the accident. In the Arenberg collection at Brussels a head of a girl, with the painter's signature], is modelled in a cool tone, with a delicate *sfumato*, of a most harmonious effect. [There are no more charming productions of Van der Meer than the small pieces in which he sacrifices the figures to landscapes of tree and cottage or court and lane. In the Six collection at Amsterdam there is a most attractive little piece, representing a row of brick houses with people, in the style of de Hooch; and two equally fine and delicate are those called a Bubble Blower and a Rustic Cottage, [No. 912 A and 796 C, Berlin Museum]. In the last of these pieces, in which the trunk of a birch looks as if painted by Adrian van der Velde, the leaves and branches of a tree throw beautiful crisp shadows on the front of a delightfully picturesque cottage. In the same collection we find a view of downs in Holland, signed J. v. Meer; and this, with other pieces of a similar kind, are assigned to Van der Meer of Delft. There is no doubt that Van der Meer of Delft is the author of a view of Delft, in the Gallery of the Hague; but the style which characterizes this piece is different from that which marks the downs in the Suermondt collection, and it is hardly to

be doubted that the latter is one of the numerous pictures attributable to Jan van der Meer of Haarlem, of whom we are told that he was born at Haarlem about 1630, taking the freedom of his Guild in 1654, and still holding an office in it in 1679.][1]

Nicolas Maas, born at Dordrecht 1632, died [at Amsterdam] 1693. He [was of the same age as Van der Meer, and probably his companion in] the school of Rembrandt. His much prized and rare *genre* pictures treat very simple subjects, and consist seldom of more than one or two figures, generally of women. The naïveté and homeliness of his feeling, with the addition sometimes of a trait of kindly humour; the admirable and generally striking lighting; the deep and very warm—seldom cool—harmony, and a touch resembling Rembrandt in impasto and vigour, all these qualities render his pictures very attractive. At the same time, in the local tones of his flesh he is redder, and in the shadows blacker, than his master. As belonging to public galleries, I only know the Cradle, No. 153; the Dutch Housewife, No. 159, dated 1655; and the Idle Servant Maid, No. 207 in the National Gallery: all these three are admirable, and the last-named a chef-d'œuvre of the master. Also a young girl leaning out of a window, in the Amsterdam Gallery, No. 883; a small masterpiece, in a clear soft golden tone; an old woman spinning; her forehead in sunlight, the rest of the face in chiaroscuro, No. 802 in the new State Museum at Amsterdam; and a girl praying, in the Uffizi at Florence. This is erroneously given to Caspar Netscher. Another of his masterpieces also, signed and dated 1657, of unusually rich composition and large dimensions, is in the Six collection: in the foreground is a girl watching a couple of lovers in the middle distance; in the

[1] [See Bürger, 'Gaz. des Beaux Arts,' xxi. p. 305, and Van der Willigen, 'Les Artistes de Haarlem,' pp. 220 and following. Nor is this Jan van der Meer of Haarlem to be confounded with Jan van der Meer of Utrecht, who was born at Schönhoven, visited Rome, and became a member of the Guild of Utrecht in 1664. The Utrecht van der Meer was still living in 1682. See Bürger, n. s., p. 305. Of the youngest Jan van der Meer of Haarlem, who was a pupil of Berchem, and a feeble one, it is hardly necessary to speak.]

background is a party round a table, with a view into another room and to the open air. In the effect of light this picture has much resemblance to Peter de Hooch, but the execution of the heads is truer and more careful; while the art with which the general cool harmony of broken colour finds its contrast with the red—from the girl's petticoat in the foreground, in tender gradation, to a house in the landscape—is perfectly admirable. [Of the three portrait pieces in the Rotterdam Museum, Nos. 117 119, the last is dated 1672.] The greater number of the *genre* pictures of this master are in private collections in England. I will only here cite [the Servant on the Stair, dated 1656, in Sir R. Wallace's collection in London], and the Girl peeping, in Buckingham Palace, of the year 1665, as a worthy companion to the picture just described in the Six collection. Although his portraits are generally far inferior, yet a few show great mastery; and, owing to the mode of conception, have almost the interest of historical pictures. Admirable specimens of this class are a blind old woman folding her hands to say grace before a meal consisting of a piece of salmon, bread, butter, and cheese, in the institution of "Felix Meritis" in Amsterdam, which is open to every stranger. The moral feeling here expressed is touching, the effect striking, and the execution masterly. A bishop attentively reading a book, in the Berlin Museum, No. 819, hitherto erroneously called Ferdinand Bol, is by Maas [?]

This appears the fittest place to mention the name of PETER DE HOOCH, who took the freedom of the Guild of Delft in 1655. He decidedly belongs to the numerous artistic posterity of Rembrandt, and stands nearer to Van der Meer, and to Maas, than to any other painter. His biography can only be gathered from the occasional dates on his pictures, extending from 1656 to 1670.[1] Although he impresses the eye by the same effects as Maas, yet he is also very different from him. He has not his humour, and

[1] [Van der Willigen ('Les Artistes de Haarlem,' p. 180) found the name of "Pieter de Hooge" in the registers of marriages and deaths at Haarlem. Had he been able to prove that this person was identical with the painter of the same name we should know that he died on the 28th of Feb., 1681.]

seldom his kindliness, and his figures, which are either playing cards, smoking or drinking, or engaged in the transaction of some household duty,—with faces that say but little,—have generally only the interest of a peaceful or jovial existence. If Maas takes the lead in warm lighting, Peter de Hooch may be considered *par excellence* the painter of full and clear sunlight. At the same time, he occasionally treats warm light with success. If, again, Maas shows us his figures almost exclusively in interiors, Peter de Hooch places them most frequently in the open air, namely, in courtyards. In the representation of the poetry of light, and in that marvellous brilliancy and clearness with which he calls it forth in various distances till the background is reached, which is generally illumined by a fresh beam, no other master can compare with him. His prevailing local colour is red, repeated with great delicacy in various planes of distance. This colour fixes the rest of the scale. His touch is of great delicacy; his impasto admirable. The English were the first to bring this long unnoticed master again into favour, and the greater part of the hundred pictures, or thereabouts, known by his hand, are in private English collections. Two of the finest are a party of three gentlemen and one lady playing cards, in Buckingham Palace, of the year 1658; and a woman and child walking in brilliant sunshine, in a street at Utrecht, which I saw in the collection of Lord Ashburton. [Equally fine are "The Court of a Dutch House," dated 1658, "The Courtyard," of 1665, and "The Interior of a Dutch House," Nos. 835, 794, and 834 in the National Gallery. The earliest picture of De Hooch is an interior, once in the Suermondt collection at Aix-la-Chapelle, but now at Berlin, No. 820 B.] The few specimens of Peter de Hooch in public continental galleries are the following:—A lady playing cards with a gentleman, and asking advice of an officer, in the Louvre, No. 224: this is of great energy in effect of light, but otherwise not of the first class. A cook-maid watching a child playing ball, No. 223: this, by way of exception, is lighted by the glowing evening sun, producing a peculiarly pleasant impression. In the Amsterdam Gallery, No. 682, is a woman about to let a child drink from a

can of beer, in the entrance to a cellar. This is very attractive for the simple attitudes, and for the depth of the equally sustained warm harmony. The execution is a model of softness and juiciness. The most glowing example, however, of this warm lighting, is a woman engaged with her child in some domestic occupation, No. 684 in the State Museum at Amsterdam. His chef-d'œuvre in the opposite effect of deep shadow represents a man and woman in a room, in the same collection. Next to these may be placed a married pair seated before a house, with two maid-servants, in the same collection; and a room lighted by the reflection of the sunlight in the Munich Gallery, Cabinets, No. 426: although the back of a girl reading is all that is seen in the room, yet the impression of peaceful domestic happiness is given in a high degree. In the kind of harmony, and also in the unusually careful touch, the influence of Terburg is here recognised. Finally, a woman conversing with an officer, who is standing, with the figure of a man at the window, in the Germanic Museum at Nuremberg, No. 320, possesses, besides the usual qualities of the master, a humour allied to that of Jan Steen, and heads of far greater development than commonly appear in his pictures.

Aart de Gelder, born 1645, died 1727. In conception, lighting, and treatment this painter attaches himself closely to Rembrandt; but is generally his inferior in transparency, and always in impasto. A man with a halberd, in the Dresden Gallery, No. 1710, is very animated, and of clear and truthful colour. A portrait of Peter the Great, in the Amsterdam Museum, No. 392, is treated more in the tone of his master; but is heavy, and somewhat empty in form.

Philip de Koningh, born 1619, died 1689, only painted landscapes;[1] most of them, following Rembrandt's example, representing extensive views over the flats of Holland. These pictures are very attractive for their surprising truth of nature, for the sense of distance they convey, for their

[1] [This is an error. Vondel, in some of his verses, celebrates a "Venus asleep," and several portraits by Philip de Koningh. One of these portraits, in possession of M. J. van Lennep, is mentioned with praise by Vosmaer, 'Rembrandt, sa vie,' pp. 182, 388.]

admirable drawing, warm and generally clear colouring, and for the spirited but finished execution in admirable impasto. At the same time, his foreground trees have occasionally untruthful forms, and a sulphury yellow colour. In a few instances also I have remarked his general tone to be heavy. Compared with Rembrandt, his execution has something pointed. The figures in his pictures are chiefly by Lingelbach. His works are rare. I know one of his distant views, in the Amsterdam Gallery, No. 211: the distance of great power and transparency; the foreground with the faults I have just alluded to. The animals are by Dirk van Bergen. [Another in the same gallery, No. 210, is a splendid example, signed "P. Koninck 1676."] In the Aremberg Gallery is one of his chefs-d'œuvre: a large landscape, remarkable for the fine tone of the sky and water, for powerful effect, and careful finish. Another and smaller picture of the class before mentioned is in the Hague Museum, No. 64; of uncommon warmth and power; the figures well painted by Jan Lingelbach. [Two more, a cavalcade in a mountainous country, and an Italian landscape, belonging respectively to Count Berchem and Mr. Rauter at Munich, were exhibited at the International Exhibition of Munich in 1869.] And finally, one in the Uffizi, of great force and beauty, is there assigned to Rembrandt. De Koningh's principal works are in private collections in England,—the best of all, once in Sir Robert Peel's collection, [is a view in Holland, No. 836 in the National Gallery.]

D. D. Sandvoord.—This painter distinguished himself particularly as a portrait painter. A specimen is seen in his "Regent" picture, representing four ladies, signed and dated 1638, No. 1281 in the Museum at Amsterdam. The heads are of great truth, though the warm yellow tone is somewhat heavy. In historical pictures he is weaker, as in the Christ with the Disciples at Emmaus, dated 1633, in the Louvre, No. 477, which is of feeble colour and treatment.

Jurian Ovens.—This painter is supposed to have been born in 1620, and was still living in 1675. Although a scholar of Rembrandt, he formed a peculiar manner for himself, and painted night-pieces with great success. His

chief work of this kind was the Conspiracy of Claudius Civilis, in the Town-hall at Amsterdam. In 1675 he was employed at the court of the Duke of Holstein, at Friedrichstadt; and in the cathedral at Schleswig are several large pictures by him, which, however, I have not seen. He was an excellent portrait-painter. A picture of "Regents," in the State Museum at Amsterdam, consisting of seven gentlemen round a table—rather larger than life—is conspicuous for animation of heads, powerful, and broad marrowy touch. ["A Dutch Family," No. 97 in the Haarlem Museum, is signed: "Jn, Ovens 1650."]

G. Horst.—This otherwise unknown painter appears in two pictures in the Berlin Gallery as a very skilful follower of the style of Rembrandt. His realistic sphere is, however, more vulgar than that of his great model, and his vigorous colouring less clear. The one picture, No. 824, exhibits in a rich composition the Continence of Scipio; the other, No. 807, The Benediction of Jacob; once attributed to Jan Livens. The former bears the name of the master.

Pieter Verelst, born 1614, [still living at the Hague in 1668]. In his portraits he imitated the manner of Rembrandt, as is shown in that of an old woman in the Berlin Museum, No. 830, dated 1648. The conception is very truthful; the execution far more in detail than that of Rembrandt; his colouring cooler, and of a heavy brown in his flesh-tones, but his chiaroscuro treated with great skill. In his *genre* pictures he adheres to Adrian Ostade's style of conception, while his heavy and often brick-like colouring places him far below that master. A specimen of this kind —four peasants in an ale-house—is in the Vienna Gallery. [Another with the painter's name is No. 111 in the Museum of Haarlem, and is dated 1665.]

Drost, born 1638, died 1690. This painter is among the most faithful imitators of Rembrandt as regards the external conditions of his art—namely, in power and warmth, and in breadth and freedom of touch; all of which qualities he greatly exaggerated. A characteristic example is Christ with the Magdalen after the Resurrection, in the Cassel Gallery, No. 379. Another represents the Daughter of

Herodias receiving the Head of the Baptist, in the Museum of Amsterdam, No. 289.[1]

[Hendrick Heerschop, apprenticed to William Klaasz-Heda at Haarlem in 1642, was registered as master in the Guild of Haarlem in 1648, and still paid an annual contribution to that corporation in 1661. Vosmaer notes a portrait of Heerschop, certified by an inscription describing him as of Haarlem, and a pupil of Rembrandt, twenty-two years old, in 1649. It would seem from this that our artist, born in 1627 or 1628, left Haarlem to take lessons from Rembrandt immediately after his matriculation.] This painter is only known to me by his signature, with the date 1659, on the portrait of a negro, in the Berlin Museum, No. 825; and by the companion piece to it, another oriental portrait, No. 827. These show an imitator of Rembrandt, of capital drawing and careful and very solid execution. [No. 827 is withdrawn.]

Jan Joris van Vliet, [born at Delft in 1610,][2] flourished about 1630-1935. He is far more known by his Rembrandt-like etchings, of which Bartsch enumerates ninety-two, than by his pictures. One of these [now called Rembrandt]—a Rape of Proserpine, in the Berlin Museum, No. 823—is so vulgar in conception that it has the effect of a parody. At the same time it is weak and greenish in the flesh-tones, the shadows black, but the execution very careful. Altogether he stands far below his model. Bright lights are seen, without any intermediate tones, next to dark masses of shadow, while his ill-drawn figures are vulgar in expression as well as form. His best etchings are those which he copied from Rembrandt and Livens.

Frans (?) de Wette.—He is exclusively known by his Biblical subjects, almost always on a small scale: these are conceived quite in the style of Rembrandt, and show a remarkable talent for arrangement, and much expression in the heads; though, in the heavy brown tone, and in the

[1] [It is not certain that this picture is by Drost. Some critics assign it to Carl Fabritius. Vosmaer ('Rembrandt, sa vie,' p. 234) attributes to Drost the profile of a man in a hat, No. 1322 in the Dresden Museum, yet it is signed, "I.V. Dorste fec."]

[2] [Van der Willigen, 'Les Artistes de Haarlem,' pp. 156, 174, and Vosmaer, 'Rembrandt, sa vie,' p. 99.]

touch, they are far inferior. In the gallery at Schleissheim are two pictures by him—the Three Children in the Fiery Furnace, and the Raising of Lazarus.[1]

Of the following scholars and followers of Rembrandt no picture is known to me by personal inspection:—JACOB LEVEQUE, born 1624, died 1674. ADRIAN VERDOEL, born 1620, died 1681. HEYMAN DULLAERT, born at Rotterdam 1636, died 1684.

Both the following painters, though strongly influenced in their whole style by Rembrandt, pursued nevertheless a certain independence of course:—

JAN LIVENS, born at Leyden 1607, [still alive in 1672]. He was fellow-scholar with Rembrandt under Peter Lastmann, and kept up friendly relations with him in after years. In 1630 he went to England, where, during a residence of three years, he painted all the royal family. After his return he settled in Antwerp, [where (1635) he took the freedom of the Painters' Guild, and (1640) the freedom of the city.[2] Twenty-one years later, namely in 1661, he caused himself to be registered in the Guild of the Hague.][3] His treatment of sacred subjects is thoroughly *genre;* his sense of beauty, as regards form, is not higher than that of Rembrandt; while in depth of feeling, and power and warmth, as well as harmony of colour, he stands far below him. On the other hand, he is a better draughtsman, and in his portraits approaches Van Dyck in style of lighting and in general conception. In treatment he shows great mastery. His pictures are seldom seen in public galleries. The most important

[1] [*Frans* de Wet is not to be found in the annals of painting, but Jacob Willemsz de Wet is known as a painter established at Haarlem in 1636, master in the Guild of Alkmaar in 1637, and a resident at Alkmaar in 1671. From his own journal, which is preserved by Mr. van der Willigen, we learn that he painted gospel subjects and classical episodes. We may assign to him "Christ in the Temple," "J. d. Wet, Ao. 1635," and the "Burning of Troy," "J. d. Wet," Nos. 541 and 697, both imitations of Rembrandt, in the Museum of Brunswick. Whether this De Wet is the same as the painter of the Schleissheim pictures is difficult to say without a fresh visit to that collection. (Consult Van der Willigen, 'Les Artistes de Haarlem,' pp. 321 and following.) The Twenty-four Elders before the Lamb, No. 459 in the Gallery of Copenhagen, is assigned to de Wet.]

[2] [Liggeren, ii. 61.]

[3] [Catalogue of the Rotterdam Mus. for 1873.]

work known to me is Isaac blessing Jacob, in the Berlin Museum, No. 807. The patriarch, obviously the portrait of a Jew, is seated in a stately Dutch bed. His blindness and the solemnity of the act are well expressed, and the lighting is excellent. The general tone, however, compared with Rembrandt, is somewhat insipid. At the same time the details are more carried out than in pictures of the same size by Rembrandt.[1] In the Louvre, No. 267, is a good but somewhat gaudy picture by him, representing the Visitation. [No. 114, in the Museum of Rotterdam, represents St. Peter holding the keys.] Of his portraits, that of the poet Joost van Vondel, in the Amsterdam Gallery [now no longer assigned to Livens], approaches Van Dyck in animation and colouring, but the conception is less refined, and the execution broader. Two portraits of old men in the Munich Gallery, Nos. 335 and 336, are warmer in tone and more careful in treatment. The last is particularly distinguished by the beautiful hands. But the influence of Rembrandt is more seen in his etchings than in his pictures. Bartsch reckons up fifty-six by him. However inferior to Rembrandt's in delicacy of chiaroscuro, they are still very meritorious specimens of that branch of art.

Salomon Koning, born 1609, died 1668. A scholar of David Colyns and Nicolas Moyaert,[2] though later a decided follower of Rembrandt [he entered the Guild of Amsterdam in 1630].[3] In truth, in most of his pieces he approached the master so near as to be frequently mistaken for him. He may be distinguished by less animation, by inferiority in force and clearness of colour, and by a blunt, niggardly, but very careful touch. He treated sacred subjects, *genre*, and portraits. The earliest picture by him, known to me, is a young man in a lofty room, earnestly reading a book, dated

[1] [Dr. Bode, who has especially studied the Dutch school, is inclined to assign this picture to G. Horst.]

[2] [Moyaert came to reside at Amsterdam in 1624, and joined the Painters' Guild there in 1630. He began as a follower of Elsheimer, then became a disciple of Rembrandt. The Call of Matthew to the Apostleship, with the monogram MP., No. 514 at Brunswick, is an imitation of Rembrandt, and assigned to Moyaert. See Vosmaer, 'Rembrandt, sa vie., p. 63.]

[3] [Bürger, 'Musées de Hollande,' ii. 183.]

1630, in the Bridgewater Gallery. The effect of light is here managed with great delicacy. [A later piece, with a capital inscription, and the date of 1654, is "The Goldweigher," No. 107 in the Museum of Rotterdam.] Another picture, and one, for Koning, very warmly coloured in the flesh, is the Calling of St. Matthew, in the Berlin Museum, No. 822. By him also, in the same gallery, No. 821, is the stately and animated portrait of a Rabbi, often repeated, and which is invariably mistaken for a Rembrandt. Such is the case, for instance, with a fine example of the same subject in Devonshire House.[1] At the same time it is precisely in these pictures that the above-reprehended qualities by him are seen in abundant measure. He also etched a few plates with a very light point, quite in the taste of Rembrandt.

I proceed now to consider the other departments of Dutch art of this time; but before entering more particularly into the description of the groups of painters alluded to in the introduction to this period of art, one general observation is requisite. The period of the zenith of this school, in which it may be said to have possessed all the qualities we have extolled, and in the highest measure, holds its place from the year 1630 to 1665. After this a decline of those excellences of transparency, warmth, harmony, and, even in the minutest execution, of fine impasto, which had been derived from Rembrandt, gradually ensued. We shall have occasion to see that even those masters who constituted the chief ornaments of the period of the highest development, adopted, after 1665, a cooler and generally heavier tone, and an execution of less body. But with those later masters, whose artistic activity only began to expand after 1665, the difference was decided. Notwithstanding many excellent qualities, they show a decided decline in feeling for warmth of harmony, and especially in the old transparency of the school—a fault greatly owing, with many, to the use of a dark ground. At the same time the execution became generally smooth and licked, or decorative and slight.

[1] The ascription of this picture to Salomon Koning is somewhat doubtful.

CHAPTER VI.

THE PAINTERS OF GENRE.

I SELECT first for consideration the group who took their subjects from the higher ranks of society, and frequently from the burgher class, and who also treated portraiture.

At the head of these stands GERARD TERBURG, born at Zwol 1608, died 1681. He learned painting under his father, and when still young visited Germany and Italy, painting everywhere numerous portraits on a small scale. During a long sojourn at Münster, at the time of the Peace Congress, he painted not only the portraits of different envoys, but also all the members of the Congress in one picture on a small scale. After having further exercised his art in Madrid, he settled at Deventer, where he afterwards filled the office of burgomaster. Among his later portraits are two of Prince William of Orange, afterwards William III. of England. Occasionally he painted portraits the size of life, which, by their mastery of conception and execution, show how entirely he was capable of such tasks. But his place in the history of art is owing principally to a number of pictures, seldom representing more than three, and often only one figure, taken from the wealthier classes, in which great elegance of costume, and of all accompanying circumstances, is rendered with the finest keeping, and with a highly delicate but by no means over-smooth execution. He may be considered as the originator of this class of pictures, in which, after his example, several other Dutch painters distinguished themselves. With him the chief mass of light is generally formed by the white satin dress of a lady, which, even when the always truthful heads are warmly coloured, gives the tone for the prevailing cool harmony of the picture. At the same time, with the truest feeling for the picturesque, he avoids the effect of monotony by the introduction of some warm colours. Of his portraits, which are now rarely found in galleries, I will only instance his own—a standing figure,

"CONSEIL PATERNEL"

A Picture by Gerard Terburg in the Amsterdam Museum. [Page 305.

whole length, in the Hague Gallery, No. 145. The fine head, which is rendered in a subdued brownish, transparent tone, shows that this portrait was taken in advanced years. He already wears a full-bottomed wig. His chef-d'œuvre of this class, the picture of the Münster Congress, is now in the [National Gallery, to which it was presented by the munificence of Sir Richard Wallace.] [1] Among his *genre* pictures we occasionally find some which, taken successively, represent several different moments of one scene. Thus, in the Dresden Gallery, there are two good pictures: the one of an officer writing a letter, while a trumpeter waits for it, No. 1338; the other of a girl in white satin, washing her hands in a basin held before her by a maid-servant, No. 1339; while at Munich, No. 388, Cabinets, is another fine work, in which the trumpeter is offering the young lady the letter, who, owing to the presence of the maid, who evidently disapproves, is uncertain whether to take the missive. Finally, in the Amsterdam Gallery, No. 1413, the celebrated picture known by the title of "Conseil paternel," see woodcut, furnishes the closing scene. The maid has betrayed the affair to the father, and he is delivering a lecture to the young lady, in whom, by turning her back on the spectator, the painter has happily expressed the feeling of shame. Unfortunately this fine picture has greatly suffered, so that the admirably-painted original repetitions in the Berlin Museum, No. 791, and in the Bridgewater Gallery, have decidedly the advantage. Of the ninety *genre* pictures, or thereabouts, by Terburg, described in Smith's Catalogue, I can only mention a few more of the finest. An officer in confidential talk with a young girl, and a trumpeter who has brought him a letter, in the Hague Gallery. This is especially admirable for the fine chiaroscuro and the delicate harmony of the broken colours. In the Louvre, a stately officer, with a delicately-dressed girl, seated in a room, offering her money, No. 526. The animation of the heads, the drawing, the finely-balanced silvery tone, and the equally careful and free treatment, render this a chef-d'œuvre of the master. A young girl standing, with a music-book, before a

[1] [It was sold at the Demidoff sale for 182,000 fr., or £7,280.]

man seated playing the lute. In the background is a woman watching. No. 527; dated 1660. The delicate understanding between the three figures, and the deep harmony, give a charming effect. But Terburg's perfection, as regards the clearness and harmony of his silvery tone, is shown in a picture in the Château of Wilhelmshöhe at Cassel, representing a young lady in white satin, sitting, playing the lute, at a table. In delicacy of feeling also, as well as in ease of *pose* and tenderness of touch, the painter seldom reached this height of excellence. Of the twenty-three pictures in England and Scotland, of which I make mention in my 'Treasures of Art,' I will only instance the girl reading a letter to her mother, with a page, in Buckingham Palace, which is in every respect one of the first-rate specimens of the master.[1]

Gabriel Metsu, [born 1630 at Leyden, entered the Painters' Guild of his native place in 1648. About 1650-52 he settled at Amsterdam, where he studied the works of Rembrandt. [He was buried at Amsterdam on the 24th of October, 1667. After 1653 he was influenced in his style by Van der Meer and de Hooch, later still by Terburg, Dow, and Steen.] Though, like Terburg, he painted scenes from the higher classes of society, yet he took pleasure in the life of the lower orders—in market scenes, huntsmen, and cook-maids. Portraits he only painted by way of exception, in some cases as large as life. Besides Terburg, he is the only painter on a small scale who is equally capable of dealing with large proportions; but he is altogether distinguishable from him by greater warmth of feeling. His heads have generally an expression of good-humour and cheerfulness, and occasionally he ascends to a higher grade of sentiment. Sometimes even he exhibits a humour allied to that of Jan Steen. In refinement of drawing none of the painters on a

[1] 'Treasures,' etc., vol. ii. p. 5, etc. [From Sir Robert Peel's collection a beautiful example of Terburg has come into the National Gallery. It is the Guitar Lesson, No. 864.]

[2] [See Bürger in the 'Gazette des Beaux Arts,' xxi., p. 319.] And note the inscription on a picture in the Van Loon collection at Amsterdam, quoted by W. Bürger in the Belgian journal 'L'Artiste,' of the year 1858. The Van Loon collection is now dispersed.

small scale are equal to him, and in picturesque arrangement no one surpasses him; the same may be said of his keeping. In pictures of his earlier and middle time a warm harmony of great force and clearness predominates; in his later works we perceive a cooler and generally finely-balanced tone, though it is occasionally somewhat spotty in effect. In his touch, which, with all his finish, is free and spirited, Terburg alone is comparable with him. [Amongst the earliest known pictures of Metsu are a "Woman taken in Adultery," at the Louvre, dated 1653, and an allegory of Justice, in the Gallery of the Hague, both in the style of Rembrandt. They are much less spirited than the more original compositions of a homely description which afterwards became habitual to Metsu; and they tend to prove that he had no taste for ecclesiastical art.] The following are chefs-d'œuvre representing subjects taken from the higher classes of society:—A lady holding a glass of wine, and receiving an officer, in an elegant apartment; next her is a page with a salver, and a spaniel: in the Louvre, No. 293. The general impression is of great elegance; the deep golden tone of rare transparency; and the execution as spirited as it is tender. A girl writing, a gentleman leaning on her chair; another girl seated opposite is playing the lute: in the Hague Gallery, No. 74. This is happily composed, most delicately finished in a bright golden tone, and probably of the same time as a picture (No. 1409) in the Dresden Gallery, dated 1662. A huntsman presenting a partridge to a richly dressed lady, No. 910 in the State Museum, Amsterdam: for taste, depth, and clearness of the warm harmony, and in care of execution, this is a work of the first order. To the subjects of a burgher class belong a woman of amiable expression, with her husband; the latter gaily raising a glass of champagne. In the Dresden Gallery, No. 1408. This picture is remarkable for the decided and well-drawn forms. It is dated 1661. The subdued warm tone, and the carefulness of the solid execution of this work, lead to the conclusion that a series of pictures, cool in colour and looser in handling, must decidedly have been painted later than this time. Of much earlier date than this, but representing the same class of life,

is another picture in the same gallery, No. 1412: a man seated by an open fireplace is lighting his clay pipe with a glowing cinder, and listening to the talk of a woman behind him, who is taking a jug from a table on which stands a lamp burning. In this, the only night-piece I know by Metsu, the influence of Gerard Dow is evident, whom he equals in glow and clearness of effect, and in the truth of every part. His principal picture from the sphere of common life is his Amsterdam Vegetable Market, in the Louvre, No. 292. The expression of the figures is very animated, the effect of sunlight admirably given, and the execution very tender. But the composition, considering the size of the picture, 3 ft. high and 2 ft. 7 in. wide—an unusual scale for Metsu—is rather poor, and neither keeping nor effect by any means so satisfactory as in most of the above-named pictures. Closely allied to this, and probably of the same time, are two pieces in the Dresden Gallery. The one, No. 1411, a woman poulterer talking with an old woman; the other, No. 1409, a man poulterer in conversation with a young woman. The most important picture I know by the master, in which there is a touch of Jan Steen's humour, is the Feast of the King of the Beans, in the Munich Gallery, No. 424, Cabinets. The chiaroscuro here is of the rarest transparency, and the treatment particularly broad. The warm tone indicates his middle time. It is as large as the Amsterdam Vegetable Market. A principal specimen of his portrait painting, and also of his later style, is the Family of Gelfing—father, mother, four children, and a maid, in a stately apartment—now in the Berlin Museum, No. 792. All the heads are animated and refined; the scale of colour fine; and the handling very delicate. His finest life-sized portrait known to me is in the collection of M. Barthold Suermondt at Aix-la-Chapelle [Berlin, No. 792 B]. It represents the wife of the painter, and is in every respect, conception, form, and colour, as masterly as if portraits of this kind had been his habitual sphere. In England I saw twenty-eight pictures by Metsu, which are described in my 'Treasures.' [Of these two, the Duet, No. 838, and the Music Lesson, No. 839, from the Peel Collection, are in the National Gallery.] As the [rest]

are one and all in private collections, I only mention a few of the most important. Of the four in Buckingham Palace, the most remarkable are a gentleman playing the violoncello; a lady coming down steps with a music-book; and the painter's own portrait. These are fine works of his middle time. The picture in Mr. Baring's collection, known by the name of "The Intruder," combines with his other qualities that of an unusually animated scene.

Caspar Netscher, born at Heidelberg 1639, died at the Hague 1684. He formed himself evidently after Terburg and Metsu. If inferior to Terburg in refinement of keeping and chiaroscuro, and to Metsu in correctness of drawing and spirit of touch, and to both in impasto and feeling for harmony of colour, he equals them in tasteful arrangement and elegance of his figures, and surpasses them in sense of beauty of form. He especially understands how to depict the charm of sweet childhood. Like Terburg, he was particularly admired for his portraits on a small scale, and the number he executed is large. In his *genre* pictures he treated the same subjects as the other two masters, while in historical and allegorical scenes he was not more fortunate than Metsu. The works of his early and middle time are in a warm tone, alternately deep or light. He attained the zenith of his art from 1664 to 1668. Afterwards his colour became cooler, and gradually changed into a delicate silvery tone. His latest works show a decided decline in his feeling for harmony; they are cold and often pinky in flesh-tones, and of gaudy effect. No gallery can exhibit this master to such advantage as that of Dresden, which possesses admirable specimens of all his various times. A portrait, said to be of himself, No. 1646, dated 1665, has something pleasing in conception, and is painted with great delicacy in a clear golden tone. A gentleman accompanying a lady's voice with a guitar, dated 1665, No. 1648: this is of great charm of composition, and is of warm clear colouring and soft touch, [like "a Lady at a Spinning Wheel," of the same year, in the National Gallery]. A lady, with a spaniel; a maid arranging her hair; No. 1651, is of about the same time. A pretty woman in white satin at the piano, accompanying a

man singing, No. 1645, is dated 1660: the tasteful composition, refinement of heads, the full golden tone, the equally careful execution of every part, and the unusual size of 2 ft. $1\frac{1}{2}$ in. high by 1 ft. $7\frac{1}{2}$ in. wide, render this the chef-d'œuvre of the master. Of a later period than this is the lady having her hair arranged, and a little girl putting out her tongue before a looking-glass, about 1669, in the Amsterdam Gallery, No. 283; [later still (1670) is "Children Blowing Bubbles," in the National Gallery]. The earliest picture of a silvery tone I know by him is the very elegant portrait of Madame de Montespan, at Dresden, No. 1649, dated 1670. A still better picture of the same lady, with her son the Duc de Maine as a child, also in Dresden, No. 1650, is kept in a somewhat warmer tone. The same may be said, and in greater degree, of his portrait of Constantin Huygens, the father, in the Amsterdam Gallery, No. 1019, dated 1672. As examples of his latest cold and gaudy period, and at the same time of his empty and prosaic conception of mythological subjects, I may mention his Vertumnus and Pomona in the Berlin Museum, No. 850, dated 1681. As capital works of his best time, I finally quote the picture in the Hague Gallery, No. 101, dated 1665, representing the painter and his wife—he accompanying his daughter's voice with the lute. The timidity of the young girl is admirably expressed. A young lady playing the violoncello, with her teacher and a boy, is in the Louvre, No. 359. His most notable pictures in England are in private collections, difficult of access; with the exception of one belonging to Lord Northbrook—a picture of a mother and child, of his middle time. A little child, in the collection of Lord Ashburton, I instance as a proof of the charm with which he treated such subjects.

J. Ochtervelt.—This painter occupies one of the first places among the second-class painters of this kind. Nothing is known with certainty regarding the dates of his life, or of his master. But his somewhat rare pictures show that he especially formed himself after Gabriel Metsu. The influence of Peter de Hooch is also unmistakable. The best picture I know by him is No. 162, in the Hague Gallery. It represents a lady in a room, with a man offering her fish; while

in conception and style of careful finish this picture approaches Metsu, it also greatly recalls Peter de Hooch in combination of colours and mode of lighting. The general tone is warmer here than in most of his other pictures, in which a cool scale predominates with a reddish tone in the flesh. A female servant also preparing fish, with a boy, in the Aremberg Gallery, No. 44, signed "J. Ochtervelt," is one of his best and powerfully coloured pictures. [Good specimens of Ochtervelt are a Lady drinking with a Gentleman who offers an Oyster, in the Museum of Rotterdam, No. 157, and a similar piece in the Six collection at Amsterdam.]

Michiel van Muscher, born at Rotterdam 1645, died at Amsterdam 1705. We know by his own written account that he chiefly acquired the knowlege of art under Abraham van Tempel; after which, for a short period, he had the advantage of instruction from Metsu and Adrian van Ostade. In his excellent pictures, chiefly portraits on a small scale, the influence of the first and second masters is discernible. Thus, in a small portrait, dated 1678, in the Six collection, that of Van Tempel is evident; while a family portrait, dated 1681, in the Hague Gallery, shows partly the traces of Van Tempel's teaching, and partly that of Ostade, only that the tone, though clear and warm, is cooler, and the outlines harder, than with the last master. He comes far nearer Ostade in the best picture I know by his hand—namely, the portrait of Willem van de Velde, in his atélier, preparing his pallet, in the Northbrook collection. The quiet tone is very attractive here, and in clearness of chiaroscuro and excellence of execution it is in no way inferior to Ostade. Of the same class is a mother with an infant and another child, in the Aremberg Gallery, No. 41, signed and dated 1683. This has much sentiment, and is most delicately carried out in a cool harmony. [A later picture than any of the foregoing is No. 144, in the Museum of Rotterdam, representing three children making garlands. It is inscribed: "M. v. Musscher Pinxit a. 1690."]

Jan Steen, born at Leyden about the year 1626, died 1679. [From 1648 till 1658 a resident at Leyden, he abandoned that city for Delft, where he set up a brewery. But

this speculation having proved unremunerative, he withdrew to Haarlem, where he joined the Painters' Guild in 1661.][1] Though Steen occupied quite an original position in art, yet the fact that many of his works show an affinity to the masters just described, and especially to Gabriel Metsu, renders this the proper place to introduce him. He first received instruction under Nicolas Knupfer; and afterwards, it is said, worked with Jan van Goyen, whose daughter he married. An extraordinary genius for painting was unfortunately co-existent in Jan Steen with jovial habits of no moderate kind. The position of tavern-keeper, in which he was placed by his family, gave both the opportunity of indulging his propensities, and also that of depicting the pleasures of eating and drinking, of song, card playing, and love making, directly from nature. He must have worked with amazing facility, for in spite of the time consumed in this mode of life, to which his comparatively early death may be attributed, the number of his pictures, of which Smith enumerates 200, is very great. Besides his favourite subjects, rendered under the most multifarious aspects,—the Happy Tete-à-Tete; the Family Jollification; the Feast of the Bean King; and that form of diversion illustrating the proverb, "So wie die Alten sungen, so pfeifen auch die Jungen;" fairs, weddings,—he treated many other changes of representation, as, for instance, the Doctor's Visit to a young Girl; the Schoolmaster, with a generally very unmanageable set of Boys, etc. The ludicrous ways of children seem especially to have attracted him; accordingly he depicts with great zest the old Dutch custom on St. Nicholas' day, September 3, of rewarding the good and punishing the naughty child; or shows a mischievous little race teasing the cat, or stealing money from the pockets of their, alas!—drunken progenitors. The folly also of the attempt to discover the secret of making gold is delineated by his brush with frightful truth. Only by way of rare exception does he assume a kindly domestic tone, in the manner of Maas: as, for instance, in the picture of a Mother feeding her Child; and of a Poor Family saying Grace before their homely meal.

[1] [Van der Willigen, 'Les Artistes de Haarlem,' pp. 267 and following.]

On the other hand, he as seldom painted scenes which offend the sense of propriety. There is little to attract the eye in his representations of Fat and Thin families, in which he exaggerates the physical characteristics of each; and still less in his rather frequent illustrations of sacred and profane history—all of which, from the common life in which he clothes them, have the look of travesties.

Jan Steen is indubitably after Rembrandt the most genial painter of the whole Dutch school. His abundant feeling for invention, in which he far surpasses all other *genre* painters of the school, gives expression to inexhaustible humour, and boundless high spirits and fun, while in every other quality—composition, keeping, colouring, impasto, spirited and yet careful touch—he yields, when he puts forth his whole strength, to none of them. Unfortunately he does not always do his best, and on those occasions sinks to a very low level. His heads become vulgar and repulsive caricatures, his action exaggerated, his handling slight, and his colouring of a heavy and monotonous brown. His humour has made him so popular with the English that at least two-thirds of his pictures are in their possession. [The [Music Master, No. 856 in the National Gallery, is a good work, executed by Steen in 1671]. Of pictures in private collections I can only specify a few here which are fairly accessible. In the Northbrook collection are the two following. —the highly characteristic portrait of the painter himself seated in a chair, singing to his lute, with that inimitable expression of carelessness which turns everything into ridicule. The execution in an harmoniously broken tone is admirable. A boisterous set of boys taking advantage of the nap of a corpulent old schoolmaster to play every kind of trick: one of them has put on his spectacles. Execution and invention are here alike exquisite. I have seen in Lord Ashburton's collection a jovial party in an ale-house, the painter among them. The warm sunlight seen through the open door is carried out through the whole picture with admirable truth and delicacy. How thoroughly he could render the effects of open airlight is seen in his Nine-pin Players, which is composed with the most refined taste for

the picturesque. I subjoin also the most important Jan Steens in continental galleries, where he occurs but seldom. In the Hague Museum are the painter and his family. The good-humoured gaiety which prevails here is very attractive, and the chiaroscuro admirably executed. In the same gallery is a party of twenty persons eating oysters, called a Representation of Human Life, see woodcut. For humour of the heads, artistic composition, striking effects of light, and an execution which approaches that of Metsu, this may be considered the chef-d'œuvre of his many pictures of this class. A Menagerie proves that in transparency of pure sunlight even Peter de Hooch does not surpass him. The trunk of the tree with the peacock shows, at the same time, how accurately he rendered such subjects. Of his various sick-rooms, No. 137 is one of the finest. The action of the sick girl looking round is of rare truth and grace; the keeping in a cool harmony masterly; and the modelling of every part perfect. In the Amsterdam Gallery are the following: —A young lady feeding a parrot, while a young couple are playing tric-trac. No. 1367: this picture exhibits a delicate taste in arrangement, a clearness and depth of warm tone approaching Ostade, and a solid execution. Of less transparency and solidity, though a good specimen of his representation of St. Nicholas' day, is the picture No. 1366. The joy and grief of the children, and the sympathy of the parents, are given with great cleverness. In the Vienna Gallery is a picture, dated 1663, in which reading, caressing, sleeping, and, on the part of the painter himself, violin-playing are going on. It abounds with fun, is of brilliant lighting, and very clear colouring. For size,—4 ft. 6 in. high by 6 ft. wide, —as well as for dramatic feeling and equably carried out execution, the Wedding Contract, in the Brunswick Gallery, is one of his most remarkable pieces. Perhaps the most successful of all his pictures, representing the Feast of Beans, is No. 576 in the Cassel Gallery, dated 1668. A boy has been chosen King of the Beans, and the whole picture teems with most amusing incidents, executed with as much spirit as care. As a specimen of his historical works, I will only instance the Marriage of Cana, at the Duke d'Aremberg's,

By Jan Steen, In the Museum of the Hague

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Brussels. It is not only the best of this class, but may be considered for size, number of original groups, and delicate carrying out, one of the master's most notable productions.

A peculiar cluster of masters, belonging to the Dutch school, is formed by the minute painters, at the head of whom is Gerard Dow. However careful in execution were such painters as Terburg, Metsu, and Netscher, yet Gerard Dow and his scholars and imitators surpassed them in the development of that technical finish with which they rendered the smallest detail with the most marvellous truth.

Gerard Dow was born at Leyden on the 7th April, 1613, died there 1675. He is one of those painters whose talent was early developed. He entered Rembrandt's school at fifteen years of age, and in three years had attained the position of an independent artist. He devoted himself at first to portraiture, and, like his master, made his own face frequently his subject. Afterwards he treated scenes from the life of the middle and lower classes; but rarely did he paint the upper classes. He took particular pleasure in the representation of hermits; he also painted scriptural events; and in isolated instances still life. His lighting is frequently that of lanterns and candles. Most of his pictures contain only from one to three figures, and do not exceed about 2 ft. high and 1 ft. 3 in. wide, being often smaller. The richer class of compositions he only seldom treated. Subjects of animated action lay also beyond his sphere—nay, his pictures seldom attain even an animated moral import, and may be said to be limited usually to a certain kindliness of sentiment. On the other hand, he possessed in full measure his master's feeling for the picturesque, and for the most refined charms of chiaroscuro; in many cases also for power and transparency of warm colouring; combining with these qualities a rare truth of nature with a marvellous distinctness of eye, and almost unexampled precision of hand. Notwithstanding the incalculable minuteness of his execution, the touch of his brush is free and soft, and his impasto admirable. By the combination of these qualities his best pictures look like Nature herself seen through the camera-obscura. His works were so highly esti-

mated in his own time, that the President Van Spiring, at the Hague, offered him 1000 florins a year for the right of pre-emption of his pictures. Considering the time which such finish required,[1] and the early age at which he died, the number of his pictures—Smith enumerates about 200—is highly commendable. Very fine works by him are in the galleries of the Louvre, Amsterdam, Munich, Dresden, and St. Petersburg.

One very remarkable picture by him is the blind Tobit going to meet his son, in Wardour Castle, the seat of Lord Arundel. This, more than any other work of the master, shows him to have been the scholar of Rembrandt. It is unusually well drawn for him, and carefully painted, though not so minutely as was his custom, in a harmonious tone. It is also of the unusual size of 3 ft. 3 in. high by 4 ft. 4 in. wide. His own small portrait in the Bridgewater Gallery also proves not only how he early attained mastery, but also that in that early time he imitated the manner of Rembrandt in portraiture. He is represented at about twenty-two years of age, in a brilliant golden tone, with a shadow cast by a cap over his face. I now proceed to give a small number of his pictures which variously illustrate his style. In the Louvre are the following :—An old woman seated at a window, reading the Bible to her husband, No. 129. The feeling of peaceful domestic piety, and the striking effect of light, indicate the early Rembrandt-like time of the master. A cookmaid standing at an arched window, pouring milk into a basin, No. 125. This is one of the best among the many representations by the master of a similar kind, being of warm, sunny effect, and marvellous finish. A greengrocer woman behind the counter, with an old woman, a girl, and a boy—inscribed 1647, No. 123. [The Poulterer's Shop, No. 825, in the National Gallery, is an admirable combination in miniature of figures and still life.] Also a favourite subject with Gerard Dow, and one of the best for composition, and transparency of clear sunlight, of the many of this class,

[1] Sandrart relates that, visiting Gerard Dow one day with Pieter de Laar, he admired the pains he had bestowed on a broomstick, on which Gerard Dow told him that he had three days' more work to do to it.

though in general keeping partaking already of his later cooler tone, is the Woman sick of the Dropsy, No. 121. This is unquestionably the chef-d'œuvre of the master. The grief of the patient's daughter, who belongs to the upper class, is very touching; the composition fortunate; the sunny lighting of rare transparency; and, considering both the size of the picture, 2 ft. 7½ in. high by 2 ft. 1 in. wide, and the age of the painter, then sixty-five, of a finish which is perfectly marvellous. The following are in the Amsterdam Gallery:—The Evening School, No. 276. Of his candlelight pictures—an effect rendered by no other master with such truth and finish—this is the most important specimen. The composition shows great feeling for the picturesque: a boy reproached by the master, and a girl spelling, are given with naïve truthfulness. The effect of the different lights is admirable, though the picture has obviously darkened much in parts. [An excellent portrait is that of Dow by himself, No. 192 in the National Gallery;] but the chef-d'œuvre among his likenesses is that of Pieter van der Werff, Burgomaster of Leyden, and his wife,—full-length figures,—at Amsterdam, No. 279. It is indeed difficult to say which is the more excellent—the well-sustained cool and clear general keeping, or the unspeakable minutia of details, which have none of the stiffness of over-finish. The general effect of the work suffers however by the dark and heavy tone of the landscape background by Berghem. In the Hague Gallery is a woman at an open window; next her a child in a cradle, at which a young girl is looking, dated 1658, No. 28—also a work of the first class. The expression of domestic peace is here combined with a surpassing mastery of lighting, warmth, and clearness of colouring, and tenderly felt execution. Of his small pictures, with only one figure, I may mention, finally, a young man with a violin, in the Bridgewater Gallery, which is unsurpassed in feeling for domestic ease, and amazing finish.

Among the scholars of Gerard Dow, Frans van Mieris, born at [Leyden] 1635, died at Leyden 1681, takes the first place. His powers, like those of his master, were early developed, so that Gerard Dow bestowed on him the name of the Prince

of his scholars. In chiaroscuro, impasto, and delicacy of execution he is not inferior to his master. He also often treats similar incidents: but in his preference for subjects taken from the higher classes of life we see the influence of Metsu; and in a certain humour which occurs in some of his works, that of his friend Jan Steen. Although his pictures are generally very small, yet with their extraordinary minuteness of execution it is surprising that, in a life extended only to forty-six years, he should have produced so many: Smith cites about 140. The Munich Gallery is most rich in his masterworks, then Dresden, Vienna, Florence, and St. Petersburg. The Louvre and England are on the other hand but ill-provided with important specimens of this master. The following pictures will suffice to give a due and complete estimate of him. I take them in the order in which they were painted. In the Vienna Gallery will be found—a doctor feeling the pulse of a sick girl, seated on her bed, with the Bible open on her lap, dated 1656. The heads show uncommon warmth of feeling; the lighting is striking, the harmony delicate, and, for him, cool; and the finish most tender. The date shows the painter to have attained the summit of his art at twenty-one years of age. A picture, dated 1660, in the same gallery, executed for the Archduke Leopold, and already favourably mentioned by Sandrart, is unquestionably one of his masterpieces. The scene is a shop, with a young woman showing a gentleman, who has taken her by the chin, various handkerchiefs and stuffs. The composition is attractive, the light but warm tone very clear, and the handling, in a fine impasto, of wonderful delicacy. The size—1 ft. 9 in. high by 1 ft. 4 in. wide—is unusually large for him. In the Munich Gallery, Cabinets, No. 412, is a soldier, dated 1662; of admirable transparency and softness. Also No. 417: a lady, in a yellow satin dress, fainting in the presence of the doctor. In the Hague Gallery are—a beautiful boy blowing soap-bubbles, dated 1663. This is a charming little picture, of great depth of brownish tone. The painter and his wife, whose little shock dog he is teazing: very naïve and lively in the heads, and most delicately treated in a subdued but clear tone. In the Dresden Gallery are Mieris

again and his wife, before her just-commenced portrait, No. 1592. This is one of his most beautiful pictures for composition, chiaroscuro, tone, and spirited handling. The companion, No. 1593, representing the atélier of the master, with an amateur looking at a picture, while the painter stands by, is of less solid body.

Of his portraits, that at Florence in the Gallery of the Uffizi, representing him with his whole family, is the principal example: it is in a bright clear golden tone; some of the heads are, however, unattractive in expression. In the Dresden Gallery, No. 1591, is the well-known Tinker. In the conscientiously careful examination bestowed by the tinker upon a woman's kettle, and in her anxious suspense, a species of humour is evident which points to the influence of Jan Steen. The colouring is certainly harmonious, but less powerful than usual, the execution more free, and the painting less solid. Both as regards size—1 ft. 8 in. high, 1 ft. 11 in. wide—and artistic merit, this may be considered a chef-d'œuvre by the master. I only know one other work by him of similar importance and character, namely, the Charlatan recommending his specifics to an attentive auditory, in the Gallery of the Uffizi at Florence. Lastly, there are some small pictures of the rarest beauty in the Munich Gallery; viz., his own portrait with a wine-glass, Cabinets, No. 465, signed, "F. van Mieris fct. A.D. 1668, 19th May."[1] The features breathe the utmost cheerfulness; the execution, in the purest golden tone, is admirable. Another picture, Cabinets, No. 418, represents boys, one beating a drum, another blowing a flute; signed, "F. van Mieris, 1670." The full light, the clear golden tone, the fine enamel, and the solid impasto, render this small picture, of only 6 in. high by $5\frac{1}{4}$ wide, a perfect gem. As admirable specimens of single figures of ladies in elegant attire, I may quote, in conclusion, one playing on the lute, No. 415, and two examples of another giving an almond to her parrot, Nos. 188 and 414, as the true originals of so many of the copies attributed to this master.[2] [Amongst the

[1] [This picture is not now in the Munich Gallery.]

[2] [The picture, known by Dr. Waagen as No. 188, has been withdrawn from the gallery.]

specimens of Mieris in England we should note the Lady in a crimson jacket, No. 840 in the National Gallery.]

Peter van Slingelandt, born at Leyden 1640, died 1691. He never rose beyond a servile imitation of his master, Gerard Dow. While inferior to him in every other respect, he almost surpasses him in his exceedingly laborious execution of detail. The highest praise that can be accorded him is that his pictures are often mistaken for those of his master. In most of them we only acknowledge an indisputable yet spiritless industry, so much time being spent on a single work that Smith's Catalogue only enumerates about sixty specimens of his art. His chef-d'œuvre is the portrait of the famous Dutch scholar, Meerman, with his family around him, now in the Louvre, No. 486. The arrangement is happy, the heads have much individuality, the colouring is clear, and the execution throughout such as to make the fact of his having laboured at it for three years easily conceivable. A picture, No. 1341 in the Museum at Amsterdam, representing a violin-player in a kitchen accompanying the singing of a youth and of another man, near whom are a woman and a boy, is well conceived, but cold and hard in colouring. A Tailor's Workshop, in the Munich Gallery, Cabinets, No. 428, closely resembles Gerard Dow in brilliancy of light, in body of colour, and in laborious treatment, but it is colder and less harmonious in colour, as well as weaker in drawing. A woman busy sewing, seated at a window, with a child in a cradle near her awake and looking at her, is in the same collection, No. 427. This is undoubtedly one of this master's best works, being agreeable in feeling, striking in lighting, clear in its deep chiaroscuro, warm in colour, and tenderly fused in execution. Another picture, exactly similar in subject and equally admirable, is at Buckingham Palace, together with a pendant, in every respect worthy of it, representing a mother nursing her child. But the *ne plus ultra*, in point of execution, is a kitchen, in which a man is offering partridges to the cook, painted in the year 1685, now in the Bridgewater Gallery; yet here the heads want spirit, and the colouring is heavy and cold.

Godefried Schalken, born at Dort 1643, died at the Hague

1706. He was first instructed by Samuel van Hoogstraten, and next by Gerard Dow, under whom he made so much progress as to leave his studio with the reputation of being one of his best scholars. This painter visited England, and while there executed small portraits with much success; for instance, that of King William III. But his more frequent subjects were scenes from common life, and generally by candlelight, while he occasionally attempted, though less satisfactorily, to paint Scriptural subjects. In these his heads are of a very jejune and insignificant character. In his earlier *genre* pictures he approaches very near to Gerard Dow, but on the whole, and as regards his later manner, he is far inferior to him in truth of feeling, force of colouring, and especially in impasto. At present the greater number of his works representing effects of artificial light appear untrue and crude, from the circumstance of the flame having become too white and the reflection brick-red. Occasionally Schalken painted figures the size of life. Smith's Catalogue enumerates about 127 of his works. The best known to me in the continental collections are—in the Gallery at Vienna, a girl placing a candle in a lantern, and three men at cards: true and sweet in feeling, clear and correct in lighting, and very carefully executed in an admirable impasto. In the Dresden Gallery, No. 1686, an artist lighting up the bust of a Venus: very tender and fascinating in its effect of light. At Munich, No. 434, a youth trying to blow out the taper held by a laughing girl: this is on a larger scale than usual; expressive in its motive, and more than commonly true to nature. In the Louvre, No. 479, Ceres with a torch seeking Proserpine: it must be allowed that Ceres looks like a mere commonplace cheerful girl, but the lighting is true and delicate. In the Amsterdam Museum, two pictures—a man smoking, No. 1293, and a girl putting a candle into a lantern, No. 1294: in both these very delicate works we are struck by the too great whiteness of the flame. Of daylight effects by Schalken, I can only commend one in the Amsterdam Museum, No. 1292, a picture representing a boy eating an egg, for the great delicacy of its handling: and in the Berlin Museum, No. 837, that of a boy fishing, for its

naïveté of feeling. Among his portraits, that of King William III., by artificial light, in the Museum at Amsterdam, No. 1291, proves that he could succeed in full-lengths.

With regard to his Scriptural subjects it may suffice to notice his Wise and Foolish Virgins, in the Gallery at Munich, executed in the year 1700. The heads here are very insipid; the lighting, owing to its brick-like tone, untrue. In England the three pictures of highest merit that I know by this master are—a pretty girl with a candle; the artist himself, who is assisting at a family concert; and "Le Roy détroussé," at Buckingham Palace.

The following painters, although only imitators of Gerard Dow, are best placed here:—

Dominicus van Tol.—This painter not only imitated Gerard Dow so closely in class of subjects, colour, and technical qualities, but also in expression of heads, that his pictures are frequently attributed to that master. He is, however, emptier in forms, less intelligent in expression, and generally colder in colour. One of his best works, three children amusing themselves with a cat and a mouse-trap, is in the Amsterdam Museum, No. 1434. Of two others, an old man, No. 1498, and an old woman, No. 1499, in the Dresden Gallery, the first is remarkable not only for great finish, but for powerful and warm colour. All three pictures are signed.

Johan Adriaen van Staveren.—He painted old men, hermits, and old women, in the style of Gerard Dow. He is also very finished, but stiffer in his figures, and less spirited in his treatment, than Van Tol. A hermit of this class, signed, is in the Museum at Amsterdam No. 1363.

Eglon Henri van der Neer, born [at Amsterdam] 1643, died at [Düsseldorf] 1703, [was appointed court painter to Charles II. of Spain in 1687.][1] He was the scholar of his father, the celebrated Artus van der Neer, but he formed himself upon the model of Netscher and Frans van Mieris, his favourite and most successful subjects being elegantly attired ladies engaged in some domestic avocation. In his historical pieces he is less happy. He

[1] [A. Pinchart, 'Messager des Sciences,' 1868, p. 348.]

also frequently executed the figures in the pictures of other masters with much skill, and was successful in portraits. Later in life he painted many landscapes, which are very neat, but trivial in treatment. His *genre* pictures are so rare that Smith has only been able to indicate forty-three by him. The fine taste of his compositions, which pervaded also all his details, his feeling for harmony, and the melting delicacy of his execution, entitle him to rank with the masters he chose for his models. In his flesh-tints a tender brownish tone prevails, which is rather too monotonously repeated, and which, generally speaking, shows fewer glazing tints than were used by his favourite painters. The best pictures by him with which I am acquainted in the galleries of the Continent are—a lady in white satin tuning her lute, in the Munich Gallery, Cabinets, No. 435: the picture is unusually large for him, taken in full light, and very warm and harmonious. Another picture of the same subject, and also a lady playing on the lute, are in the Dresden Gallery, Nos. 1689 and 1584: the latter, a work of peculiar beauty, is there erroneously (?) attributed to Frans van Mieris. A not very attractive specimen of his treatment of Biblical subjects is afforded by Esther before Ahasuerus, in the Gallery of the Uffizi at Florence; there, also, two of his landscapes may be seen. Upon the whole, the two most important of his known pictures are a gentleman and lady at a repast, waited upon by a page, with another couple arm in arm in the background; this is in the collection of H. T. Hope, Esq.; also, a young lady washing her hands, while a maid tries to keep back a gentleman who is pushing his way into the room; signed and dated 1675, [once] in the collection of F. Heusch, Esq., London.[1]

Ary de Vois; born 1641, died 1698; scholar of Nicolas Knupfer and Abraham van den Tempel. He belongs to the painters of minute finish, and distinguished himself by an animated conception, warm and clear colouring, and by an execution that at times approaches that of Frans van Mieris. His favourite subjects are half-length figures, either engaged

[1] 'Treasures,' vol. ii. p. 253.

in some particular act: as, for instance, a jolly old fisherman with a glass of beer, No. 441,—a man with a wine-glass and violin, No. 1578 in the Amsterdam Museum,—and a man [looking at himself in a mirror], in the Dresden Gallery, No. 1668; or represented as portraits, such as those of a painter and a merchant, in the Louvre, Nos. 552 and 551. Occasionally, however, he painted landscapes with nude figures, in the manner of Poelemberg: as, for instance, one in the Dresden Gallery, No. 1667, dated 1666; and one in the Berlin Gallery, No. 498, dated 1678.

Jan Verkolie; born [at Amsterdam] 1650, died [at Delft] 1693. Although a scholar of Jan Livens, he belongs entirely to the painters of high finish, and painted both *genre* pictures and portraits in their style. He composed with some taste, drew tolerably well, and has a warm and clear colouring. His execution is also tender and soft; but his treatment of heads is generally lame and ineffective. In the larger galleries I know only one of his works, viz., in the Louvre, No. 547, representing a mother with a child in swaddling clothes, with a maid bringing a cup. The imitation of Slingelandt is evident here; dated 1675. [A Sportsman, at the foot of a tree, No. 224 in the Rotterdam Museum, bears the master's name and the date of 1672.] He also executed, both from his own designs and from those of other masters, a series of mezzotint engravings.

I now proceed to consider a small group of painters, whose peculiar province is the delineation of scenes from military life—such as guard-rooms, combats, and especially encounters between infantry and cavalry, the horses of the latter being somewhat clumsy. In costume and other particulars they afford us the most faithful representation of scenes from the Thirty Years' War. Occasionally also they give us pictures of social life, both in and out of doors. These artists are very animated in conception; they draw well, and are extremely careful in execution. At the same time their colouring is often rather heavy, their outlines hardish, and their touch rather dry.

[Anton Palamedess, called Stevens or Stevers, the son of a sculptor and setter of precious stones in the service

of James I. of England, born in London [probably as early as 1601, died end of December 1673, or January 1674]. He joined the Guild of St. Luke at Delft in 1621, and was its president for the last time in 1673. His friendship with Van Delen, for whom he painted figures as fillings to architectural pieces, probably brought him in contact with Dirk Hals, whose style he imitated. The earliest of Anton's pictures is a portrait of a young man, No. 190 in the Haussmann collection at Hanover, dated 1624, a rare specimen, equalled, but hardly surpassed, by a portrait of a young girl in a white cap and neckerchief, No. 741 in the Gallery of Berlin, or a portrait of a young man, No. 261 in the Brussels Museum, signed, "1650, A. Palamedes pinxit." He usually painted military incidents, of which the following are authentic: Spanish Soldiers and Girls in a Peasant's Cottage, signed, "A Palamedes, 1632;" No. 65 in the Haussmann collection, where we also find an Officer bargaining with a Peasant for a Hare (No. 199), and a Soldier making love to a Girl (No. 131); A Guard-room, "A. Palamedes, 1648," in the Lichtenstein collection at Vienna; a Trumpeter, "A. Palamedes, 1654," in the Museum of Warsaw; Soldiers and Peasants in a Cottage, No. 817 in the Berlin Museum; and a Cavalier proposing a Toast, No. 225 in the Städel Gallery at Frankfort. In collaboration with Van Delen, Anton painted the figures of the meeting of the States-General (1651), in the Museum of the Hague.]

Palamedes Stevens, named Palamedess, born 1607, died at Delft 1638, brother of the above, devoted himself principally to subjects of skirmishes in the same style. To judge from a picture in the Vienna Gallery, signed, "P. Palamedes, A. 1638," he was inferior to his brother. [In the same style is a Charge of Cavalry, No. 982 in the Berlin Museum, signed, "Palamedes, 1630," and a similar subject with an illegible signature, No. 1526 in the Dresden Gallery.]

A. Duc.—This is the inscription on a small picture in the Vienna Gallery, which represents a lady and gentleman imploring compassion from infantry officers, and which proves that this otherwise-unknown master was a faithful and, in composition, a very energetic and animated imitator

of the style of Palamedes. The picture of a kneeling peasant asking his life of a soldier, in the Dresden Gallery, No. 1603, is of equal merit.

Jan le Ducq; born at the Hague in 1633, died in 1695. This better-known master differs entirely from the above-mentioned painter in style. Though, according to the generally-received opinion, the scholar of Paul Potter, he attached himself entirely to the manner of the Palamedes, whom, however, he far surpassed in the harmony of his generally cool keeping, in the truth of his heads, and in delicacy of touch.[1] The Munich Gallery possesses two very good pictures by him—a Guard-room, and Soldiers playing at Cards, Cabinets, Nos. 367 and 368; another, and still more important work in aim and execution, representing Swedish officers in a peasant's house, is in the Berlin Gallery, No. 864. [Four pictures by the same hand are in the Museum of Gotha.] That Le Ducq also painted portraits with great delicacy on a small scale is evinced by two likenesses of the same person in the Dresden Gallery, Nos. 1601 and 1602, [the latter signed, "J. le Duc"]. In his ten very skilful etchings,[2] this artist appears to us in quite a different point of view. Eight of these, executed in the year 1661, represent a series of dogs, the ninth containing two dogs. The largest of them, No. 9, represents a shepherd pursuing a wolf who has stolen one of his sheep.

A large number of spiritless and coarse paintings are attributed to both the Palamedes and to Jan le Ducq.

I next consider another group of *genre*-painters, who almost exclusively confined themselves to the representation

[1] [It is doubtful whether the dates 1633-1695 apply to Jan le Ducq, who painted guard-rooms and portraits. They may apply to an artist of the same name who was a painter of animals, and doubtless the author of the etchings mentioned further on in Dr. Waagen's text. It is well remarked by Van Westrheene, in his life of Paul Potter (8vo., the Hague, 1867, p. 123), that Jan le Ducq, the painter of guard-rooms, cannot be the man who, being born 1636, joined the Guild of Painters at the Hague in 1658, and painted for the mastership a Shepherdess and Cows, and who subsequently executed (1662) a Landscape with a Woman on Horseback. The date of 1695, too, Van Westrheene declares to be doubtful. See also Bürger, 'Musées de Hollande,' ii. 245-9, and Bode's 'Frans Hals.']

[2] Bartsch, vol. i. p. 199.

of the humbler classes of life—namely, of peasants and mechanics, generally during their hours of recreation, eating, drinking, playing, and dancing, and occasionally, also, quarrelling. These comprise interiors and out-door scenes. Sometimes, however, these masters give us pictures of lawyers with their clients, of alchemists, or of a schoolmaster with his pupils. If inferior to the painters of what we may term conversation subjects in delicate execution of detail, they make ample amends by a free and very spirited treatment, and a more than ordinary perfection of chiaroscuro, generally of warm and harmonious character.

Adrian Brouwer; born at Haarlem [1605], died at Antwerp 1641.[1] He was the scholar of Frank Hals, and acquired from him not only his spirited and free touch, but also his dissipated mode of life; in consequence of which he died young. His pictures, which for the most part represent the lower orders eating and drinking, and also frequently in furious strife, are so true and life-like in character as to lead to the belief that this master painted from scenes of his own experience. They display a singular power of keeping, a delicate and harmonious colouring, which inclines to the cool scale, an admirable individuality, and a *sfumato* of surface in which he is unrivalled, so that we can well understand the high esteem in which Rubens held the powers of this artist. Owing to his mode of life, and to its early close, the number of his works is not large, and they are now seldom met with. No gallery is so rich in his pictures as that of Munich, which possesses nine, six of which are his masterpieces. A party of peasants at a game of cards, Cabinets, No. 888, affords an

[1] [I cannot reconcile the date of Brouwer's death here given with the documentary evidence which appears in the Liggeren. According to the Liggeren (ii. 22) Adrian Brouwer was buried at Antwerp on the 1st of February, 1638, in the cemetery "des Grands-Carmes." On the 19th of February an attachment was made on the property which he left behind him. It is curious and inexplicable that, according to Van der Willigen, a grave was opened for Adrian Brouwer at Haarlem on the 31st of March, 1640 ('Artistes de Haarlem,' p. 346). It is said that Rubens caused the body of Brouwer to be disinterred and buried anew at the Grand-Carmes. Is it not possible that this should be a mistake, and that the body should have been finally buried at Haarlem? Brouwer joined the Antwerp Guild in 1631, and was still a member of it in 1637. See the Liggeren, ii. 90.]

example of the brightness and clearness of those cool tones in which he evidently became the model of Teniers. Spanish soldiers throwing dice, Cabinets, No. 393, is equally harmonious, in a subdued brownish tone. A surgeon removing the plaster from the arm of a peasant, Cabinets, No. 885, (see woodcut), is not only most masterly and animated in expression, but is a type of his bright, clear, and golden tone, and is singularly free and light in touch. Card-players fighting furiously, Cabinets, No. 879, is in every respect one of his best pictures. The momentary action in each figure, all of them being individualised with singular accuracy, even as regards the kind of complexion, is incomparable, the tenderness of the harmony astonishing, and the execution of extraordinary delicacy. A village barber dressing the wounded foot of a peasant, No. 880, affords an admirable example of reddish harmony and melting beauty of touch. The Dresden Gallery also possesses a small but excellent picture of a fray by him, No. 1305. He appears, too, under an unusual aspect in his picture of a swineherd, in a warm evening landscape, once in the collection of Mr. Munro, in London. Another picture of exquisite beauty, a sleeping peasant, [is No. 197 in the collection of Sir R. Wallace in London]. He has also left a very spirited etching of this subject, executed with a forcible point; and the same praise applies to some other plates, half figures, though astonishingly vulgar in feeling.

The greatest name, however, among this group of painters is that of Adrian van Ostade; born at [Haarlem][1] in 1610, died at [Haarlem][2] 1685. But though he too was a scholar of Frank Hals, it is evident that the works of Rembrandt were the objects of his admiration, and that to his study of that master may be ascribed the warm and clear colouring, and the perfection of chiaroscuro, which led to his being aptly called the Rembrandt of *genre*-painters. Like him he was utterly without the sense of beauty of form or grace of

[1] [Van der Willigen, 'Les Artistes,' p. 235.]

[2] Ib. ib. p. 238. It is not true, as Houbraken says, that Ostade left Haarlem for Amsterdam in 1662, for he was president in that year of the Guild of Haarlem.]

SURGEON REMOVING THE PLASTER.

Painted by Adrian Brouwer. In the Munich Gallery. page 418.

movement. His figures, even of children, are ugly in feature and short in stature.

Although the fact that his pictures seldom represent anything more sympathetic to the mind than scenes of low comfort and enjoyment deprives them of any moral interest, yet they afford a striking proof that works of art, in spite of great deficiencies, may yet, if only possessing excellences of one class, offer high attraction to the cultivated eye; the excellences of Ostade consisting, namely, in genuine feeling for nature, picturesqueness of arrangement, harmony of colour and chiaroscuro, and extraordinary technical mastery. This master, however, varies greatly in the colouring of his pictures, especially in his flesh-tints. Sometimes, and especially in his earlier manner, we find a light golden tone of extraordinary clearness. At a later period this golden tone, while equally clear, becomes rather redder; thus harmonising with the generally warm and deep violet of his dresses. In his latest pictures the reddish tones become colder and the shadows less clear. Of his numerous works, which Smith reckons at about 385, a large number, and those of the best class, are in England. Of these and of others to be found on the Continent, more especially in the galleries of the Louvre, of Dresden, Munich, and the Hague, I shall only enumerate a few, and, as he had the good habit of dating most of his pictures, in their chronological order. In the Berlin Museum, No. 855, is a picture of a man playing the hand-organ before a cottage, to the evident merriment of a party of country people. It is signed, and dated 1640, the earliest date I know by him.[1] The clear, golden, and varied tone of the heads, and the broad, soft, and, here and there, almost sketchy treatment, show that the master had fully developed his powers in such works. The diminutiveness of the figures only, in comparison with the house, give evidence of a certain immaturity. In the Munich Gallery, Cabinets, No. 370, dated 1647, is a picture of peasants in a village tavern, some amusing themselves by

[1] [The earliest dates on Ostade's pictures have been noted by Bode in his essay on Frans Hals. They extend from 1631 upwards, in numerous examples. See Bode, 'Frans Hals,' pp. 51-53.]

dancing, others laughing at a dog licking a pan. The depth and clearness of the reddish golden tone, the richness and abundant details of the animated composition, render this picture peculiarly attractive. Four persons playing at cards, with others in the background, dated 1648; in the collection of Lord Northbrook. Here the golden tone is more Rembrandt-like, and the chiaroscuro, impasto, and execution, all admirable. A company entertained with violin-playing and singing. This picture is in Buckingham Palace, and bears date 1656. The lively, reddish-golden tone of the sunset contrasts here charmingly with the deep clear chiaroscuro of the room. A rural fête, with dancing, cooking, love-making, etc., dated 1659, once in the collection of R. Heusch, Esq., London, is in richness of composition, felicitous grouping, alternate massing of light and shade, power and clearness of reddish-gold flesh-tones, as well as in size, one of this master's principal works. Five peasants round a hearth; five others in the background, dated 1661, are in the Van der Hoop collection in Amsterdam. This is somewhat cooler in general tone, but with great clearness of chiaroscuro, and very carefully executed. [Of the same year is an Alchemist, No. 846 in the National Gallery.] A schoolmaster threatening one of his scholars with the rod, dated 1662, is in the Louvre. In point of the combination of the dramatic character and of the clearest golden tones with a solid impasto and deep chiaroscuro, this is one of the master's highest efforts. A party in the enjoyment of music, drinking, and smoking, dated 1662, is in the Museum of the Hague. This is happy in composition, and with a peculiar fascination in its subdued chiaroscuro. In style and excellence this picture is nearly rivalled by another party in the Dresden Gallery, No. 1383.[1] One of his greatest chefs-d'œuvre as regards lighting, as well as warmth, depth, and clearness of tone, is the Artist and his Easel, No. 1384, in the same gallery, dated 1663. A countryman looking with delight at his child, who is playing with a doll on its mother's lap, is in Buckingham Palace;

[1] [This picture is one of those executed before 1640. It is dated 1639.]

THE ITINERANT FIDDLER.

" Adriaan van Ostade. In the Hague Museum.

dated 1668. The pleasing nature of the subject, and the warm light that falls through a large window, render this one of Ostade's most attractive pictures. In the Bridgewater Gallery is a lawyer reading a document. Near him, full of expectation, is the client, with a present of game; dated 1671. Of his many representations of this subject, this is one of the finest. Apart from the interest of the subject, this picture is attractive from the great animation of the lawyer's head, and the singular clearness and warmth of the flesh-tones. Country people listening to a fiddler, in front of a house (see woodcut), dated 1673, in the Museum of the Hague. This is very felicitous in composition, and also in the alternation of the clear and cool tones with those of the warm, bright sunlight. A view of a village, enlivened by thirteen small figures, dated 1676, I saw in Lord Ashburton's collection. This small picture, only 9 in. high, and 1 ft. wide, shows, in the depth of its cool chiaroscuro, and in the lightness and tenderness of its touch, that this master, then in his sixty-sixth year, was still in full possession of all his artistic powers. When we consider the large number of his drawings, many of them in water-colours, as also of his etchings—Bartsch enumerates fifty of the latter—we can but marvel at his industry. His greatest achievements as an etcher, in which art he equally shows his feeling for the picturesque and his skill in lighting, date probably from the year 1647 to 1648. At all events his best etchings bear those dates.

Isaac van Ostade, [born at Haarlem in 1621, died there, at the early age of twenty-eight, in 1649.][1] He was brother and scholar of Adrian van Ostade. In his earlier years, following the example of his brother, he treated interiors of peasant life, pictures which are but little prized. He first appears in his own peculiar style in village scenes, animated with figures of men and animals. These evince delicate feeling for the picturesque in composition, good drawing of details, great truth of nature, uncommon power,

[1] [Van der Willigen, 'Les Artistes de Haarlem,' pp. 234 and following; and the same in Bode's 'Künstler von Haarlem,' in 'Zeitschr. f. b. Kunst,' vol. vii. pp. 351, 2.]

warmth, and fulness of colour, and finally an admirable impasto. Generally speaking, his local flesh-tones, while as clear as those of his brother, are more inclined to yellow, while his shadows approach a dark brown; his forms are also more sharply defined, and less melting. The number of works he executed is estimated by Smith at about 112. As the English were the first to recognise the great merit of this master, proving their high estimate by giving large sums for his works, the greater number, and with a few exceptions the best, are to be found in England. They are comparatively rare in the galleries of the Continent.[1] Owing to a certain monotony in the style of this master, a few specimens will suffice to make us acquainted with him. In the Louvre is a carrier refreshing himself and his white horse at the door of a village tavern, No. 377. This picture displays unusual power of colouring. The somewhat hard making out of the forms shows that it belongs to the artist's early period. A tavern-keeper waiting upon a travelling-party, who are halting with carriage and horses, No. 376. This is a rich picture, of great energy of tone and touch. Figures skating and sledging on a frozen canal, signed with the master's name, No. 378. The composition is very happy, the lighting singularly clear, the chiaroscuro admirable, the flesh-tone warm and bright, and the handling broad and soft. Of equal merit is a much smaller picture in the Amsterdam Museum, No. 1077, where two travellers with a white horse are represented halting before a rustic tavern. Of the pictures [in England, two, a Man on a White Horse, and a Milkmaid conversing with a Man in a village street, No. 847, and an ice scene, No. 848, are in the National Gallery. Of other pieces] by this master in private collections I only notice two: Travellers and villagers before a tavern lighted by the evening sun, which I saw in Lord Ashburton's collection,—in richness, effect, impasto, and size, this is one of this master's chefs-d'œuvre; and a large winter-landscape, with figures and sledges on a frozen canal, in the collection of

[1] In these the pictures of a very weak, and to me unknown master, are often erroneously attributed to Isaac van Ostade.

Lord Northbrook. This picture belongs to the artist's best period. It has much clearness and power of colouring, fine aërial perspective, and a masterly breadth of treatment.

Besides Isaac van Ostade, there are two other painters who, though occupying an inferior position, may be mentioned as scholars, properly speaking, of Adrian van Ostade.

Cornelis Dusart, [born at Haarlem 1660, died there in 1704, entered the Guild of Haarlem in 1679; and his first picture, if the date be read correctly, is a woman with a child, signed, "C. Dusart, 1679," No. 1791 in the Dresden Gallery].[1] Dusart was a faithful imitator of Ostade, and often approaches him in power and warmth of colouring and in the clearness of chiaroscuro. He selected for his favourite subject the representation of most unrestrained and vulgar merriment. In his heads he generally degenerated into caricature, and his positions are extravagant. One of his best works, dated [1683], and representing a fish-market, is in the Museum at Amsterdam, No. 301. Of those in England I may mention a family assembled round the hearth, in the collection of Lord Northbrook. Dusart also produced sixteen spirited etchings, after the manner of his master, one of which bears the date 1695. He also executed thirty-five plates in mezzotint.

Cornelis [Pietersz] Bega, born at Haarlem 1620, died 1664. He treated the same class of subjects as his master, but differed from him in manner of conception, as in most other respects. He was a better draughtsman, and had more sense of beauty; but on the other hand, he was far inferior in feeling for colour and chiaroscuro. His flesh-tints are generally cool and reddish, and the rest of his colours have a heavy tone. He used but few glazing tints, and his execution is smoother than his master's. One of his best works —a Village Fête, with music, singing, and drinking—is in the Amsterdam Museum, No. 81. For him it is particularly warm in colouring. His usual cooler tone is represented by a careful and expressive work in the Louvre, No, 13. The subject is a Peasant and his Wife at a table. Bega also etched thirty-seven plates, with a coarse but firm point.

[1] [Consult Van der Willigen, 'Les Artistes de Haarlem,' p. 123.]

Andreas Both, born 1609, died 1650. He closely resembles the painters above named, and often treats subjects in the taste of Isaac van Ostade. The figures and animals in the landscapes of his brother Jan Both are invariably by him, but he occasionally painted entire pictures, which show skill in invention, warm clear colouring, and free handling. A good picture by him—a Carrier driving past a Tavern—is in the Dresden Gallery.[1] His ten etchings, representing hermits, pilgrims, and peasants carousing, show a vulgar, realistic taste in invention, and are lightly executed, with a coarse point.

Hendrik Martenz Rokes, named Zorg, born at Rotterdam 1621, died 1682. Although reputed a scholar of Teniers, he belongs in many of his pictures, as Smith correctly observes, far more to the school of A. van Ostade; while in others again the influence of Brouwer is unmistakable. His works represent the same subjects as those of this master, and show a genuine feeling for nature, taste in composition, good drawing, and most careful execution. The colouring is warm and harmonious, yet, at the same time, heavier and duller than that of Brouwer, the execution drier and more fused. One of his best pictures, in point of colouring, is a Fish Market, in the Van der Hoop collection in Amsterdam. A Kitchen scene, in the Louvre, No. 421, and Fishermen and a cook, in the Dresden Gallery, No. 1501, are good specimens. Admirable too, and nearly allied in harmony to Brouwer, are a Peasant Family, in the Louvre, No. 421, and a Tavern interior, Cabinets, No. 384, in the Munich Gallery. The picture by him in England best known to me is an Alchemist, dated 1643, which I saw in the collection of Mr. Henderson, London.

Cornelis Sachtleven, born at Rotterdam 1612, and still living in 1682, treated for the most part subjects similar to those of the two Ostades, and has much merit for truth of conception and carefulness of execution. But his colouring is heavy, dull, and generally cold, and his treatment meagre and dry. He is fond of poultry, and renders them

[1] [This picture is no longer exhibited.]

with marvellous fidelity. In other animals he is, generally speaking, feeble. Two pictures, an interior and exterior of a Peasant's House, are in the Dresden Gallery, Nos. 1289-90. Occasionally, too, he painted still-life, of which the same gallery affords specimens, Nos. 1291-92, and No. 1293. A good picture by him, dated 1682, is in the Cologne Museum —a Concert of Cats, with an Owl for leader. Sachtleven also etched a clever series of plates. In many of them, *i.e.*, in the Five Senses, he evinces a rough humour akin to that of Callot. Here, too, amongst a series of animals, the poultry deserve to be particularly distinguished, and next to them in merit comes a large monkey.

Egbert van der Poel, born at Rotterdam, [died there in 1664]. Although this master is especially the painter of conflagrations, yet he frequently treated other subjects in the style of Adrian van Ostade. His pictures are very unequal. In the best of them he displays something pleasing in composition, clearness and truth in his warm colouring, and a spirited touch. A picture of this kind is in the Louvre—Peasants before their cottage door, No. 381. The Interior of a House with a woman cooking a fish, and a little girl, dated 1646, in the Museum at Amsterdam, No. 1116, is also one of his best efforts. The two best of his conflagration subjects, dated 1654, are the Explosion of a Powder-magazine at Delft, also in the Amsterdam Museum, No. 1117, and the View of the town of Breda after the fire, which I saw in the collection of Mr. Henderson, London. But the greater number of his scenes of this class are rude mechanical works, of crude and untrue effect.

Jan Molenaer, who flourished between 1625 and 1660, occupies a tolerably independent position. His pictures, representing peasant life, in interior and open-air scenes, have much animation, and often a felicitous humour. His colouring is also warm and clear, his handling of great facility. A Ballad-singer entertaining a group in the open air, in the Berlin Museum, No. 946, is a very favourable specimen of this master's style. Occasionally, too, he painted winter landscapes, of singular power, truth, and clearness. A good example is in the collection of G. Field,

Esq., London.[1] Bartsch[2] notices a very rare plate by him, which, though executed with a delicate point, is but of moderate merit. In the collection of engravings in the British Museum there is a party of peasants in the open air, after the manner of Isaac van Ostade, which is far cleverer and more powerful in handling.[3]

[Richard] Brakenburg, born at Haarlem 1650, died 1702. He was the scholar of Hendrik Mommers, and joined the Guild of Haarlem in 1687.][4] He applied himself to the representation of scenes from low life, generally taken in the open air. The influence of Adrian van Ostade is evident, whom he nearly equals in the powerful colouring of his best pictures, though he is always inferior in clearness. He is broader and less certain in his forms, but weaker in modelling, and more fused in execution. Among the continental galleries I only know two pictures by him at Vienna,—a party of jovial peasants, and the Festival of the Beans—dated 1690, both good works; and one in Berlin, a village, with people listening to a ballad-singer, No. 942. In England we have two admirable specimens—Artists' Studios—both at Windsor Castle. [There is a capital interior, with peasants smoking and drinking, No. 171 in the Gallery of Amsterdam.]

Adrian van der Werff, born 1659, died 1722. This famous painter stood at this epoch quite alone in the Dutch school. While all others devoted themselves to a healthy and natural realistic tendency, and developed it in various directions with highly pleasing and original results, he, on

[1] 'Galleries and Cabinets,' etc., p. 193.

[2] 'Le Peintre Graveur,' vol. iv. p. 5.

[3] [Under the name of Jan Molenaer Dr. Waagen obviously confounds two or three painters, Jan Miense Molenaer, Jan Molenaer, and Nicolas, or Claas, or Klaas, Molenaer. The Ballad-singer, at Berlin, is dated 1631; it is the counterpart of a picture of a Dentist, dated 1630, No. 572 in the Gallery of Brunswick. Both are signed "Molenaer," and display the style of a painter imitating Dirk Hals. Jan Miense Molenaer is the painter of a canvas in the Berlin Museum, No. 949, representing a party of eaters, drinkers, and dancers, signed and dated 1659; a similar piece, signed "J M Molenaer," is in the Amsterdam Museum. His models are disciples of Rembrandt. The winter landscapes are by Claas Molenaer, who joined the Haarlem Guild in 1651, and died in 1676. Consult also Bode's 'Frans Hals,' and Van der Willigen's 'Les Artistes de Haarlem,' p. 225.]

[4] [Van der Willigen, 'Les Artistes,' p. 89.]

the contrary, adhered to the pursuit of the ideal. He presents us, accordingly, with mythological or Biblical subjects, conceived with the utmost beauty and elegance of form, and executed with that wonderfully finished smoothness of touch which he had learnt from his master, Eglon van der Neer. From him, too, he had acquired a power of realistic conception, and various works by him executed in this feeling show a happy invention, animation, and truth, which prove that his talent lay peculiarly in that direction. He was led to the idealistic tendency, uncongenial as it was to him, by the pictures and the writings of Gerard Lairesse, and having further imbued himself with it by the diligent study of antique sculpture, without, at the same time, obtaining the deeper knowledge of the human form, or acquiring graces of action, he adopted in his ideal pictures a frosty feeling, and often a cold and heavy colouring; his flesh-tints, for instance, generally resembling ivory in hue and smoothness. His grouping, too, is usually tasteless and artificial, his heads empty and monotonous. His figures are for the most part on a small scale; however, as many minds will always be more attracted in a work of art by outward elegance of expression than by any deeper feeling, these pictures by Van der Werff were so highly admired by princes and men of fortune, that he found it impossible to execute all the commissions given him. His greatest patron, however, was the Elector John William of the Palatinate. As the numerous pictures painted for him have, with the rest of the Dusseldorf Gallery, been moved to Munich, it is there that we have the best opportunity of studying this master. A specimen of the union of cold tastelessness of feeling with rare perfection of technical execution is afforded by No. 465, Cabinets, which represents the Elector and his Consort surrounded by allegorical figures of the Arts. I shall content myself with mentioning, in addition, an Ecce Homo of the year 1698, Cabinets, No. 439, as his greatest composition. Here the ivory tone of the flesh is particularly conspicuous, and the shadows and ground more than usually dark. Also the celebrated series of sixteen pictures from the life of Christ, dated 1706-1714, Cabinets,

Nos. 444-463. These are totally devoid of moral interest, and for the greater part dark in general effect. It is only in the Adoration of the Shepherds that we see that he was capable of a warm and clear chiaroscuro. As one of his most successful mythological pictures I may notice the Shame of Calisto, Cabinets, No. 446. The other continental galleries that possess notable works by him are those of the Louvre, Petersburg, Berlin, Dresden, and Amsterdam. The Cassel Gallery also has ten of his works, figures as large as life, in chiaroscuro, in which he by no means appears to advantage. As an example of his pictures of a realistic tendency, I may instance a Serenade given by some young people to their Grandmother, in the Munich Gallery, Cabinets, No. 466. The pleasure of the old woman and the joy of the children is very life-like in expression, the arrangement of the light true, the execution in a solid impasto masterly. Van der Werff's works do not much appeal to the healthy love of nature proper to the English, and, accordingly, we find few of them in this country. I shall only mention two at Buckingham Palace. The one represents Lot and his Daughters, a well-known composition of singular warmth of colouring; the other a Boy with a Sucking-pig and a Girl with a Kitten, a very pleasing picture in his realistic style. Considering the remarkably delicate finish of his works, their number, stated by Smith at about 150, is very considerable.

I now pass on to those painters whose especial delight it was to represent the different relations in which man stands to that noble animal the horse; whether as regards its care and management in the stable, the field, and the riding-school, or its various uses for draught or saddle, war or the chase. Occasionally, too, other animals, both wild and domestic, come within the sphere of their delineation.

Dirk Stoop, born 1610, died 1686. He resided long in England, and also at Lisbon. His favourite subjects were battle and military scenes, in which he displays considerable power of invention and good drawing, though he fails in more delicate keeping, and is rather dry and hard in treatment. In the Berlin Museum we find the Battle of

Rosterey, No. 876, dated 1651, and a Turk with a grey horse [withdrawn]. His etchings, executed with a powerful point, consist of a set of twelve plates, chiefly representing horses; also the journey of the Infanta Catherine of Braganza to England to become the wife of Charles II., the portrait of her when Queen, seven views of Lisbon, and Cromwell represented as a rope-dancer.

Pieter van Laer, born at Laaren 1613, died at Haarlem 1674 or 1675. He went early to Rome, where he was nicknamed Bamboccio, on account of his singular shape. After residing there sixteen years he returned to Holland and settled at Haarlem. He painted all kinds of scenes from rustic life, markets, feasts, robber-subjects; and more especially peasants occupied with their cattle. To a remarkable talent for composition he united much feeling for character in expression and action, added to which his drawing is good. His colouring is generally of a warm-brownish tone; sometimes very clear, but oftener rather heavy, and his execution broad and spirited. His landscapes prove that he lived in friendly intimacy with Claude and the Poussins. Pictures by him have now become rather rare. The most important which I am acquainted with, and one that affords a fine specimen of his peculiar merits, is a Mountebank exhibiting to a crowd the license for his calling, in the Cassel Gallery, No. 426. Two other pictures there of Italian peasants, in the one case quarrelling, in the other drinking and dancing, Nos. 427 and 428, are also spirited, but too dark in their shadows. The Louvre possesses two pictures of equal merit—a Traveller at an inn, and a Shepherd's Family, Nos. 261 and 262. Amongst this master's pictures in the Dresden Gallery, Peasants playing at nine-pins, No. 1403, and a Peasant occupied with a grey horse, No. 1405, deserve mention, on account of their clear colouring and careful execution. Lastly, there is a picture by him in the Vienna Gallery, admirable for its spirited and rich invention, and clear, though cool, chiaroscuro.

P. van Laer also etched twenty plates, chiefly of animals, in a light and spirited style. His horses are not only

heavy in form, but have, as Bartsch remarks, disproportionately thick legs.

[Pieter] Cornelis Verbeck, [probably the son of Cornelis Verbeck, who entered the Guild of Haarlem in 1610],[1] became a skilful landscape and animal painter, whose subjects were especially combats of horsemen, which he represented with great animation. He was also a good draughtsman. His colouring is forcible, but somewhat heavy; his execution careful, but rather hard in the forms; and his touch rather dry. His pictures are extremely rare in public galleries. I only know one, signed "[P.] C. Verbeck," in the Berlin Museum, No. 987, which gives a skirmish between Oriental horsemen in the neighbourhood of a fortress. He also etched a small number of plates with a light point in the style of Rembrandt—three of which are dated 1639.

Philips Wouverman, born at Haarlem [1619, died 1668, ran away at nineteen with a girl of the Roman Catholic confession, whom he married at Hamburg. He was first the pupil of his father, Paul Joosten Wouverman,[2] then a disciple] of Jan Wynants, from whom he acquired an admirable manner of treating the landscape portion of his pictures. In his figures, and especially in his animals, it is evident that he took Pieter van Laer for his model, while the influence of Verbeck is also seen; but he soon outstripped both, and formed a style of his own, in which he has never been equalled. He treated the same subjects as P. van Laer, but with far more variety. Horses also play a much more prominent part; indeed, he almost always introduces a white horse for the chief mass of light. Occasionally, however, he painted landscapes and sea-coasts. Nay, in his earlier period, he sometimes treated Biblical subjects, though quite in the style peculiar to his sphere of art. His compositions invariably evince a delicate feeling for the picturesque; his figures and animals are well drawn and full of animation, although, in his second and third manner, his horses have a certain monotony. His general keeping is singularly tender;

[1] [Van der Willigen, 'Les Artistes,' p. 305.]

[2] [Consult Bode's 'Frans Hals,' p. 65, and Van der Willigen, 'Les Artistes de Haarlem,' pp. 336 and following.]

his touch unites great finish with equal delicacy and spirit. When we consider the amazing number of his works—Smith estimates them at nearly eight hundred, and those produced in the course of a comparatively short life—we feel that he must not only have exercised great industry, but great rapidity of execution. His pictures, as might be expected, differ much in value. In spite of the admirable qualities we have specified, the majority of them weary by the too frequent repetition of unimportant incidents. On the other hand, a considerable number satisfy us completely, not only by the highest exhibition of the above-named excellences, but by a dramatic vivacity of no common character; such, for example, are his cavalry encounters, his combats between soldiers and peasants, and his robber onslaughts. His pictures also differ greatly, according to the epochs to which they belong. In those of his earlier manner the general brown tone, somewhat heavy race of horses, and more angular drawing of the figures, remind us of Pieter van Laer. Amongst them, however, are some very distinguished works. No gallery is so rich in specimens of this period as that of Dresden, with which, indeed, no other can compare in the number of his pictures. I give, as examples of his Scriptural subjects, the Annunciation to the Shepherds, No. 1435, which is painted in the purest golden tone, and the Preaching of John the Baptist, No. 1436, which in energy of tone is nearly allied to Isaac van Ostade. A fight on a bridge, No. 1459, is a capital work in his own peculiar walk. But the largest and most remarkable specimen of art belonging to this epoch —a picture dated 1646, and representing two horsemen and a carriage halting before a house—was in the private collection of Herr van Loon in Amsterdam. In his second manner Wouverman acquires a warmer, and at the same time generally clearer and more brilliant colouring. His horses are of slenderer proportions, his touch finer and peculiarly melting. Admirable examples of this class are in different galleries. In the Museum of the Hague is the picture known under the name Le Chariot de Foin, No. 185, and a large battle-piece, No. 186, in which the figures are of unusual size and astonishing power; which leads us to as-

sume that this picture, as well as one of similar style in the collection of the same Herr van Loon, was painted about the close of this second epoch, when he had attained his greatest perfection. In the Louvre are a Hunting Party on horseback, No. 567, and an attack by Polish cavalry, No. 573. In the Dresden Gallery the celebrated Stable, No. 1471, and an encounter of cavalry near a windmill, No. 1470. In his third manner, which he only adopted after the year 1660, he changes his warm tones for a cool and silvery effect, which, being carried out with a wonderful feeling for keeping, has a peculiar charm. At this time, too, his touch was remarkable for its tenderness. I mention the following as excellent illustrations:—In the Amsterdam Museum, No. 1652, the well-known Hawking scene, noticeable as a specimen of the master's delicacy and precision on a small scale. In the Louvre, No. 569, mounted huntsmen following a stag into the water; also the procession of the "Bœuf gras" through the city, No. 565. In the Dresden Gallery, a landscape with a lake, in the foreground a stag-hunt on horseback, No. 1478. In the Munich Gallery, huntsmen following the stag through a broad piece of water, No. 496: this is of rare harmony, clearness, and delicacy. A horseman dismounted at a bridge, which leads over a small waterfall, Cabinets, No. 497, only 9¾ in. high by 8 in. wide, is a little gem for the beauty of reflected sunlight, and the lightness, freedom, and delicacy of touch. A battle between the Swedish and Imperial troops, Cabinets, No. 506. In the representation of momentary action, in the expression of a raging battle, and in precision of execution, this is a picture of the highest order. Unfortunately it is now partially injured by cleaning. The plundering of a village by soldiers, Cabinets, No. 507, companion-picture to the above-named, is striking in motive, not less admirable in finish, and in better preservation. The galleries of Petersburg, Cassel, and Vienna are also rich in Wouverman's pictures. England, too, possesses a considerable number, and among these many of his best. I only know, however, in public galleries the six at Dulwich, which show the master fully, and greatly to his advantage as a landscape painter. The sale of fish on the coast of

Scheveningen is a singularly warm and clear picture in his first manner. Of his ten pictures at Buckingham Palace we may particularize that of two horsemen and a lady before a tavern, and the celebrated picture, "Le Coup de Pistolet," which in composition, as in delicate handling, is one of the finest of his works. In Lord Ashburton's collection I observed another celebrated work, "La Ferme au Colombier." Here we see the silvery tone of his third style combined with unusual power.

Wouverman also etched a plate, representing a horse in profile, dated 1643. In drawing it shows an accurate acquaintance with the animal, but, as we can easily understand, little skill in treatment. Wouverman had two brothers, who successfully applied themselves to the imitation of his various styles. The better known of the two is

Peter Wouverman, born 162[3], died 1683. He often approaches so near his brother that his pictures are attributed to him. The essential difference between them lies in Peter's heavier tone of colouring and inferior freedom and spirit of handling. As a specimen I may mention a view of Paris with several figures, in the Louvre, No. 578.

Jan Wouverman, born 1629, died 1666. He usually painted views of canals, wide plains, or landscapes with much water in them, all of which he enlivened by figures and animals. His handling was free and spirited, and his general keeping good, so that he often reminds us of his celebrated brother. I know no pictures by him in public galleries.

Henrik Verschuring, born at Gorcum [in 1627, perished by drowning near Dordrecht in 1690]. He was a scholar of Jan Both, spent several years in Italy, but settled in his native place in 1653, where he filled the post of Burgomaster. At first, in consequence of his Italian studies, he painted subjects resembling those of Pieter van Laer, but later he devoted himself to scenes of military life, viz., battles and banditti subjects, which are notable for great truth and felicitous invention, as well as for careful execution, though there is usually something heavy and gloomy about their general tone. A picture by him in the Berlin Museum,

dated 1674, No. 981, represents a scene of busy cheerful life in the neighbourhood of the sutlers' tents. This is a work full of pleasing incidents. [An earlier work is a Smith Shoeing a Horse, dated 1667, No. 225 in the Rotterdam Museum.] He also etched with a slight but spirited point four plates, which are very rare, representing a battle, travellers, and two sets of dogs.

Joon van Huchtenburgh, born at Haarlem 1646, died 1733. He first acquired the art from Jan Wyck; afterwards prosecuted his studies under his brother Jacob, a landscape painter, who induced him to come to Rome about 1667; and finally had the benefit of Van der Meulen's teaching at Paris. After his return to Holland in [1670][1] his numerous pictures from military life, especially combats of cavalry, also hunts, and views of Rome, with many figures, obtained him such repute as to lead, in 1708 or 1709, to commissions from Prince Eugene, which consisted in his executing works according to plans of battles and sieges sent to him for that purpose. His pictures show a versatile and felicitous power of invention, moderately good drawing, and great dexterity in the use of the brush. Colouring is his weaker quality, for, though parts of many of his pictures are clear and harmonious, yet the greater number are heavy and crude. Two excellent examples of him—a skirmish, No. 55, and Prince Eugene on horseback, attended by other figures, No. 53—are in the Hague Gallery. A third, also a skirmish, No. 54 of the same gallery, is partially dark. In this respect a skirmish, No. 225, in the Louvre, is still worse. On the other hand, a picture of the same subject, No. 696, in the Amsterdam Museum, is particularly transparent, warm, and careful. Finally, he appears greatly to his advantage in two pictures in the Vienna Gallery; one of them, a skirmish, is striking in episodes, brilliant in colouring, and of careful treatment; the other, the Siege of Namur in 1695, with King William III. and the Elector Maximilian Emanuel of Bavaria, is, in size—6 ft. 1 in. high by 7 ft. 10 in. wide—keeping, and warmth of colour, his chef-d'œuvre.

[1] [Van der Willigen, 'Les Artistes de Haarlem,' p. 184.]

I now proceed to the painters who devoted themselves to the representation of cattle, sheep, goats, and dogs, with figures engaged in tending them, either in stables or out of doors. In this school we often meet with horses as well, but generally in the open field. At the head of painters of this class stands

Paul Potter, born at Enckhuysen [in November] 1625, died at Amsterdam 1654. Although the scholar of his father, Pieter Potter, who was but a mediocre painter, he made such astonishing progress as to rank at the age of fifteen as a finished artist. [He lived for some years with his father at Amsterdam, then wandered (1646) to Delft, where he painted many of his best pictures. In 1649 he removed to the Hague, where he entered as a master in the Painters' Guild.][1] Here his talents met with universal recognition, including that of Prince Maurice of Orange, and here he married. In the year 1652, however, he removed to Amsterdam at the instance of one of his chief patrons, the Burgomaster Tulp. Of the masters who have striven pre-eminently after truth he is, beyond all question, one of the greatest that ever lived. In order to succeed in this aim, he acquired a correctness of drawing, a kind of modelling which imparts an almost plastic effect to his animals, an extraordinary execution of detail in the most solid impasto, and a truth of colouring which harmonises astonishingly with the time of day. In his landscapes, which generally consist of a few willows in the foreground, and of a wide view over meadows, the most delicate gradation of aërial perspective is seen. He sometimes succeeds in the representation of wild animals, but is very unequal in this class of subjects. With few exceptions his animals are small, and his pictures proportionately moderate in size. He must have been industrious in the extreme, having executed 103 pictures, to which may be added numerous drawings and studies, and eighteen etchings, in the course of a life of twenty-nine years. This number, however, is sufficiently small to ensure very high prices for his pictures. As he usually dated his works, I shall briefly

[1] Consult for the above, 'Paulus Potter, sa Vie et ses Œuvres,' par T. van Westrheene, 8vo., Hague, 1867.]

notice such as seem to me best calculated to illustrate his characteristic style in chronological order. In the collection at the château of Wilhelmshöhe near Cassel are four cows near a dead tree in a landscape, dated 1644. In this picture, painted in Paul Potter's nineteenth year, the details are most highly finished, but the execution is still dry. A picture, dated 1646, belonging to the Duke of Somerset, represents five cows and other cattle before a farm-house. In this rich composition his forms, while evidently striving after truth, show a certain hardness; the admirably solid handling is also somewhat dry, and the general tone cold. But in the following year, 1647, he attained his full perfection. Of the different masterpieces bearing this date, I shall only mention three: the celebrated Young Bull in the Museum of the Hague, with a cow reposing, and a sheep and a shepherd, in a landscape. All these figures are as large as life, and the cattle so extraordinarily true to nature as not only to appear real at a certain distance, but even to keep up the illusion when seen near; the single hairs on the cow's head being seemingly palpable to the touch. The plastic element and the energy of execution are particularly imposing on so large a scale. There is but one fault,—the legs of the bull and the bent foreleg of the cow are a little stiff. But, indepen dent of these slight demerits, this picture, in spite of its perfection as a work of art, proves how just was the feeling which led the Dutch painters as a rule to treat their subjects on a small scale. Apart from the portrait, which demands above all the faithful representation of nature, an object should only be large as life when fraught with decided intellectual interest. Even the most attractive subjects chosen by Terburg, Metzu, Jan Steen, and Gerard Dow, would fail to satisfy if they were the size of life, and yet they always deal with the human figure and with human interests. But here, where cattle are the chief object, and presented too in their merely passive existence, the intellectual interest excited is disproportionate to the space occupied, and we become aware of something huge and uncouth. I therefore confess a decided preference for a picture produced in the same year, and now in the Grosvenor Gallery, representing

five cows, a bull, and other animals, in the warm light of a setting sun. In this smaller space—1 ft. $3\frac{5}{8}$ in. high by 1 ft. $7\frac{3}{4}$ in. wide—we have an incomparably richer and more attractive effect, and also a truer view of the object, as if looking at it through an inverted telescope. At the same time the warm and clear lighting is most fascinating, while here for the first time we see the complete union of definiteness of forms with softness of execution.

The admirable picture in the collection of Mr. Walter, at Bearwood, of the same date, stands, as regards size, between those above mentioned, and represents two cows and a bull, so that as a composition it is not superior to the Hague picture. Nevertheless it makes a far more pleasing impression, because the animals, while larger than those in the Grosvenor Gallery, this picture being 1 ft. $5\frac{1}{2}$ in. high. by 1 ft. 3 in. wide, are yet on a small scale. A worthy companion to the Grosvenor picture is found in a rich composition in the Museum of the Hague, dated 1648, where a cow is seen reflected in the clear smooth water. There are few pictures existing in which the freshness and clearness of a summer morning are represented with such mastery ; added to which the composition is very picturesque, the separate motives very attractive, and the touch of wonderful precision.

The year 1649 is another very remarkable one in this artist's short career. A picture, bearing this date, now in Buckingham Palace, representing two cows and a young bull in a pasture, combines with his customary fidelity to nature a more than common power of effect, and breadth and freedom of treatment. To this same year belongs also the well-known picture, the Farmyard, 2 ft. $8\frac{1}{2}$ in. high by 3 ft. $6\frac{1}{2}$ in. wide, formerly in the Cassel Gallery, now in that of St. Petersburg, and which fully deserves its celebrity both for the clearness and warmth of the sunset effect, as well as for its masterly execution. To the year 1650 belongs the picture of Orpheus charming the animal world by the strains of his lyre, in the Amsterdam Museum, No. 1133. Here we see that the master had also studied wild animals. He is most successful in the bear. For power and fulness of warm tones this is one of his most beautiful works. In the same

gallery, No. 1134, is another chef-d'œuvre of [1651]—a hilly landscape, with a shepherdess singing to her child, a shepherd playing on the bagpipe, and oxen, sheep, and goats around. In addition to the master's customary excellences this picture is remarkable for the clearness of its light golden tone, especially in the sky; it is also somewhat broader in treatment than any of the pictures already mentioned. [Equally interesting and more accessible to Englishmen is the landscape with cattle, signed, "Paulus Potter, 1651," in the National Gallery.] Of still clearer and more sunny effect, especially in the shadows, and with a broader and lighter touch, though feebler as a composition, is a picture dated 1652, in the Museum of the Hague, No. 113, representing oxen and swine. Another picture of the same year, with three oxen and three sheep, No. 400, is in the Louvre. This is on a larger scale, beautiful in composition, delicate in colouring, of clear sunny lighting, and with a combination of sharpness and softness of handling which renders it one of the master's principal works. In close affinity with the foregoing, though small in scale, is a picture of the year 1653, which I saw in the collection of Lord Ashburton, representing two oxen playfully thrusting at each other with their horns.[1] Lastly, of much importance, both as one of his last works and for the dramatic and humorous element unusual to this master, is a picture in eighteen compartments in the Imperial Gallery of Petersburg, representing the chase of different animals and the injuries they in return inflict upon dogs and huntsmen. Our admiration of this artist is further increased by four volumes of studies by him preserved in the Berlin Cabinet of Engravings. As they afford the only example known to me of such studies by a master of the first class in the Dutch school having been preserved in their original condition (these are bound in boar-skin), I feel myself justified in giving a rather full account of them.

One volume, a small and narrow folio (8 in. high by $2\frac{1}{2}$ wide), contains a number of landscapes, drawn with pen and pencil in Indian ink, in a style which recalls the drawings of Jan van Goyen; also, a number of masterly heads of oxen,

[1] 'Treasures,' vol. ii. p. 107.

horses, and sheep executed in the same manner. A second folio volume (1 ft. high by 4 in. wide) contains a few landscapes, but is filled chiefly with studies of trees, and mainly with trunks of trees, which astonish us equally by the perfect understanding as well as by the firmness and energy of execution they display. Some of them, owing to the ground being in Indian ink, and the lights laid on in white, have quite a picturesque effect. A quarto volume (9 in. high by 7 in. wide) has some landscapes in chalks and partially in water-colours, but it is chiefly occupied with studies of animals. A series of sheep's feet, in body colours on a brown ground, are minutely finished. Some sheep's heads are also thus treated. Other heads of sheep and of cattle are drawn in the most varied positions, with difficult foreshortenings in chalk, Indian ink, or with the pen, but always with the same masterly skill. The same may be said of the head of a dog and of a hare. The feet of calves, the body of a calf without head or feet, and a recumbent cow, admirably foreshortened, come next. To these are added carts, ploughs, and all kinds of farming implements, designed and drawn with the pen in Indian ink with singular precision. A horse asleep before a cart, and a peasant boy sitting on the pole, are not only very lifelike, but have something humorous about them. Next occur two boats, a windmill, and studies of horses, cocks' heads, and goats. Amongst other implements is a copper milk-pail, highly finished in body-colours; then studies of men, a female peasant and a boy in chalk, and whole figures and heads and hands of peasants, of great excellence, and generally very carefully done. A tall peasant sitting, and taken in profile, is as animated as a Jan Steen. Finally, follow some studies of clothes most minutely exact. The fourth folio volume, of considerable size (1 ft. 6. in. high by 6 in. wide), contains chiefly studies of flowers and plants, almost all the size of nature, admirably drawn with the pen in Indian ink and slightly washed in water colours. Amongst other less familiar flowers we find anemones, asters, poppies, crocuses, May-flowers, king-cups, tulips, irises, corn-flowers, and one specimen of fruit, the strawberry. Had these last studies been alone preserved we might have taken Paul

Potter for a flower-painter. Nothing, however, is more remarkable than two pages of birds, drawn partly in water-colours, partly in body-colours, some of which—the linnets—are as large as life; others—the partridge and the hoopoe—on a smaller scale. The truth of nature and the equally careful and broad handling are surprising. I may also notice a page with plants on one side; on the other, partly coloured, peasants' cottages, a water-mill, and wooden bridge. Last of all is a series of village churches. We thus see the wide range of this artist's studies, and how abundantly they provided him with materials for his works.

Considered, however, as works of art, his earlier pictures are surpassed by some of his eighteen etchings, the more so as the date, 1643, on one of them, called "Le Vacher" (No. 14), proves that it was the production of a youth of eighteen. The other, "Le Berger" (No. 15), dated 1644, shows also a delicate perception of chiaroscuro which is not apparent in the picture dated 1646, previously mentioned as belonging to the Duke of Somerset. At the same time, his etchings, even more than his pictures, show that he was less successful in horses than in cattle and sheep.

Of the painters who have imitated the style of Paul Potter two only are known—Raphael Camphuysen and Albert Klomp. Their works are often mistaken for his. According to Smith's authority, a picture of cattle, the size of life, dated 1648, No. 527 in the Cassel Gallery, is by the first-mentioned. It is far inferior to Paul Potter in power of tone and energy of execution; in all else it nearly equals him. The Brussels Gallery has a picture by Klomp of cattle in a farmyard, No. 222, the forms of which much resemble those of Paul Potter, and which in other respects is painted very skilfully. However, the tone is heavier, the impasto less solid.[1]

[1] [Albert Klomp is the precursor, and there are two Camphuÿsens who were contemporaries, of Potter. Three cattle-pieces in the Amsterdam Museum; a cattle-piece in the Museum of Rotterdam; a herd near a farm with a woman milking cows, No. 1824 in the Dresden Gallery; a pasture near a farm, No. 222 in the Brussels Museum, are genuine Klomps without dates. They all remind us of Cuyp, of Potter, and of Adrian Van de Velde. They bear no date, but Mr. Van der Willigen has stated ('Geschiedenis der Vaderlandsche Schilderkunst')

Adian van de Velde, born at Amsterdam [1635, president of the Guild of Delft in 1657], died 1672. He ranks almost as high as Paul Potter; for, if inferior to him in the energy of conception displayed in his cattle, in plastic modelling, and in breadth of solid execution, he excels him in variety of subject, in taste for composition, delicacy of drawing, and in a certain warmth and sweetness of feeling. He has, however, this in common with Paul Potter, that he was a distinguished artist at the age of fourteen, and died young—namely, at the age of thirty-seven. Generally speaking, he disposes his cattle in broken ground, with trees limiting the distant view, and small pools of still water at their feet. In most cases a herdsman or shepherdess is in attendance. Sometimes, however, he depicts a hunting party in a more open district, either setting out from or returning to some château. Rarely does he give us mere landscapes, but when this occurs they are masterly in treatment, and usually embody the scenery of the coast of Scheveningen; generally, however, his landscapes are enlivened by figures—men, horses, dogs—most picturesque in grouping, and admirable in drawing. Occasionally, and with not less success, he paints winter landscapes. A few examples show us that, on the other hand, nature had denied him a talent for historical and mythological subjects. His refined feeling always preserved him from attempting to work on a scale as large as life. When we consider the exceeding delicacy with which his pictures are executed, and also the fact that he constantly painted the figures and cattle in the pictures of other masters,

that he owned two pictures by A. Klomp with the dates of 1602 and 1603. If this be so, Potter is not "an imitator" of Klomp. Dirk Rafaelsz, born at Gorcum in 1586, died at Dokkum in 1626, having had two sons, Godfrey or Govert Kamphuÿsen, born 1624, died 1674, and Raphael Kamphuÿsen, who died in 1691. It may be that Raphael was a pupil of Potter, but the two pictures signed, "R. Kamphuÿsen, moonlights, numbered 1381 and 1382 in the Dresden Museum, are imitations from Van der Neer. At Rotterdam there is a halt of peasants at an inn door, signed, "G. Camphuysen," No. 32, which does not display absolutely a pupil of Potter. A portrait of a man, signed, "Godefridus Camphuizen," was lost in the fire of the Rotterdam Museum in 1664. Consult, however, Bürger, 'Musées de Hollande,' ii. 243, and Westrheene's 'Potter,' p. 115, who registers two more Camphuysens as painters, Raphael and Joachim, whose father was brother to Dirk Rafaelsz.]

for instance, in those of Van der Heyden, Hobbema, Ruysdael, Wynants, Jan Hackaert, Moucheron, and Verboom, the number of his works—Smith estimates them at 187—his short life being considered, prove not only extraordinary industry, but an astonishing facility of production. As he, too, was generally in the habit of dating his pictures, we are able to trace the course of his development with certainty.

The earliest work by him that I know is a small picture of a brown cow grazing, and a gray cow reposing, in an open field, in the Berlin Museum, No. 903 A, dated 1658. In this work by a boy of nineteen we recognise, both in drawing and chiaroscuro, the most careful study of nature, together with a very tender execution. [Next in point of time is the farm cottage, No. 867 in the National Gallery, signed, "A. V. Velde, 1658."] The picture of cattle grazing before a peasant's cottage, in the Dresden Gallery, No. 1643, dated 1659, possesses great brilliancy of tone and charming freshness of nature. Three cows, a sheep, and two lambs, in the Louvre, No. 538, dated 1661, are of great truth, and, though very careful, freely treated. "Le Rendezvous de Chasse," dated 1662, is in Mr. Baring's collection. In this rich picture we see how admirably he understood the drawing of dogs and horses; while it further proves, by its fine keeping in a warm, clear tone, and by its precise yet soft treatment, that the master had reached the summit of his art. In the next year, 1663, he executed the picture entitled "La Fuite de Jacob" [No. 64 in Sir R. Wallace's collection in London], which, though of unusual size, 4 ft. $2\frac{1}{2}$ in. high by 5 ft. $7\frac{1}{3}$ in. wide, combines, with all his other qualities, the most marvellous execution of detail. In the following year he was particularly active. I must content myself, however, with mentioning two only of the gems known to me of this period. In the Louvre, No. 539, is a picture with two horses under a willow-tree, a cow, a goat, and three sheep, and another cow and goat in the foreground. Here the picturesque composition, the contrast between the evening light and the tender silvery tone of the water, and the distance, and the graceful execution, all combine to render it one of the master's most beautiful works. In the Hague Museum,

No. 164, is a similar subject, of equal charm, though with a cool tone of daylight and a fine chiaroscuro. At the same time, the miniature-like execution of this little picture is free and spirited. In worthy affinity to this is a work of the year 1666, in the Amsterdam Museum, No. 1484, with two cows, one grazing, the other lying down. Here the clearness of the general daylight effect, the fresh green of the trees, and the soft brownish harmonious tone of the animals are all admirable. Of two pictures bearing the same date (1666) in Buckingham Palace, which possesses seven of this master's works, one—a hunting party crossing a meadow on a bright, fresh morning—has a great charm. But finer still is a richly-wooded landscape, with a shepherdess leaning against a cow, and speaking to a shepherd. Adrian van de Velde seldom attained such intensity and warmth of harmony as is here displayed. A large landscape in evening lighting, with various trees and a stream, and animated by figures of the painter and his family, with a man driving a cart with two grey horses, and a shepherd with a small flock of sheep and goats, is No. 1489 in the new State Museum in Amsterdam. This picture, signed, and dated 1667, and of considerable size (4 ft. 8½ in. high by 5 ft. 7 in. wide) is without question the finest work of the master. The composition of the whole is picturesque in no common degree; while the union of a tenderly graduated keeping with the most delicate carrying out of all the parts shows what a height of perfection the school had attained at this time.

In 1671, near the close of his career, he produced a picture, now in the Amsterdam Museum, No. 1485, with a shepherdess at the cottage-door speaking to a shepherd on horseback, some cows in the foreground. Although very important as to size and richness, the delicacy of the execution degenerates into over-smoothness, and the background is indistinct and heavy in tone. In some of his latest pictures these peculiarities appear far more strongly, more especially when painted on a dark ground, the general tone being less clear and the effect often crude,—as, for example, in the Munich Gallery, Cabinets, No. 490: the far more harmonious companion-picture, No. 491, being dated 1671.

I now proceed to give some examples of his landscape painting, and first of his Scheveningen coast-scenes. At the age of nineteen he was already in this department one of the greatest masters that ever lived; the picture dated 1658, in the Cassel Gallery, No. 593, displaying a tender feeling for nature, a mastery of drawing, and a delicacy of chiaroscuro and harmony which are truly astonishing. A similar view in the Hague Museum, No. 165, and probably painted but little later, is very like the foregoing, but the sky is more sunny, and the impasto, considering the miniature-like touch, quite surprising. A third and equally admirable view, in the Louvre, No. 536, is distinguished by the warmer effect of the afternoon sun. A fourth, executed in the same year, now in Buckingham Palace, deserves equal praise. Of his winter landscapes three small examples—one in the Louvre, No. 541, dated 1668, [another in the National Gallery, No. 869, also dated 1668], a third in Dresden, No. 1842, dated 1669—are very masterpieces as to clearness and delicacy of tone, truth and animation in the figures, and softness of touch. As the character of Adrian van de Velde's works peculiarly appeals to the feeling for art among the English, a considerable number of his best productions are in England.

Finally, I must add, as an astonishing fact, that this master's powers as an etcher were almost greater than as a painter, the date 1653 on five of the twenty-one plates etched by him proving him, even at the age of fourteen, to have been highly skilled in this art, while his later plates—those, for instance, executed in 1670, Nos. 11-16—belong in every respect to the best works of the kind.

Of his scholars, properly speaking, I only know:

Dirk van Bergen, born at Haarlem, practised 1661—90. He successfully devoted himself to the imitation of his master, and, without ever rivalling him in taste, or in delicacy of drawing, the pictures of the middle time of his artistic career approach very near the later works of Van de Velde. Afterwards his cattle became crude in tone, his colouring heavy, and his execution hard. About the year 1673 he set up his atelier in London. Two

pictures in the Louvre, Nos. 15 and 16, belong to his best period, and two of no less merit are in the Amsterdam Museum, Nos. 112 and 113.

Peter van der Leeuw, died 1704, was only a zealous imitator of Adrian van de Velde, whom, however, in his best pictures, he nearly rivals: for instance, in one in the Munich Gallery, signed "P. v. Leeuw, 1671," Cabinets, No. 485, representing a grey cow in the water drinking. But generally he is heavier in tone, weaker in drawing, harder in outline, and coarser in execution, as is proved by the companion-picture, No. 486 in the same gallery.

Various painters, who either had visited Italy or conceived a preference for its scenery, took delight in representing cattle and shepherds in combination with Italian buildings and ruins; the landscape playing a prominent part in their pictures. Although possessing all the resources of the school of their native land, they did not succeed in representing nature in a country not their own with the fidelity that distinguished Paul Potter and Adrian van de Velde, and accordingly their pictures lack that warmth of feeling and intense truthfulness which alone produce a powerful impression on the mind.

The earliest of these painters is Jan Asselyn, born at Diepen, in the neighbourhood of Amsterdam, 1610, died 1660. He was the scholar of Esaias van de Velde and Jan Miel, and resided from 1630 to 1645 in Italy. His pictures have generally something poetical in conception, and please the eye by their good drawing and fine feeling for keeping and chiaroscuro, in which a cool scale of harmony generally prevails. Four of his works now in the Louvre afford a good illustration of his style; a view of the Tiber with a flock passing a ford, No. 3, and a hilly landscape with travellers at a ferry, No. 2, are particularly noticeable. Of the same excellence is another picture, now No. 21 in the State Museum at Amsterdam, with a massive ruin in the foreground, before which stand peasants with asses and mules; in the centre is a bridge, and soft blue mountains in the background. Equally fine, and with singular power and harmony of cool chiaroscuro, is

the picture of a ruined castle on a rock, in the Munich Gallery, Cabinets, No. 589. One of his best works is in England—a Woman and Cattle reflected in water at the entrance to a cave, in the collection of Lord Northbrook.

Jacob van der Does, born 1623 at Amsterdam, [married at Haarlem in 1650],[1] died 1673 at the Hague. He was a scholar of Nicolas Moyaert, but was strongly influenced when in Rome by Pieter van Laer. He composed landscapes, chiefly of Italian character, with much taste, which he enlivened frequently and successfully with sheep and goats, finely executed. His pictures are rare in public galleries; the most important known to me, signed with his name, and dated 1672, is in the Vienna Gallery. It represents a flock of sheep and a laden mule resting near an antique fountain overshadowed by two trees, with a shepherdess and two children near. This picture is of a Rembrandt-like clearness and power of colouring, and in all other respects on a level with the highest efforts of the school. A picture, also in the Brunswick Gallery, No. 746, a very large hilly landscape, with old buildings and various groups of figures and animals, is equally fortunate in composition, warm and clear in tone, and spirited in treatment. He also keeps up his reputation in the only plate he etched, dated 1650, which represents five sheep.

Nicolas [or Claes Pietersz] Berchem, born at Haarlem [1620],[2] died at Amsterdam 1683, the most celebrated of this group of painters. Of the masters from whom he is said to have derived instruction, I mention only Jan Baptist Weenix. He also is one of those artists whose talent was early developed. Although we have but little precise information as to his sojourn in Italy, yet certain evidence of this fact may be found in his works. Italian nature, both in his landscape and figures, is his favourite subject. His compositions are particularly varied, and sometimes even poetical in feeling; his drawing is excellent, his aërial persective finely understood, and he handles his brush with great freedom, playfulness, and spirit. In his colouring he is very

[1] [Van der Willigen, 'Les Artistes,' p., 121].
[2] [Van der Willigen, 'Les Artistes,' p. 77.]

unequal; oftenest, indeed, warm, clear, and harmonious, but at times cold, heavy, and crude. His shepherds and shepherdesses are monotonous in character, and the uniformity of his animals shows him even in the zenith of his career to have neglected the study of nature. Unfortunately he sometimes treated Biblical, historical, and mythological subjects, in which, as in his life-sized pictures, several of which are portraits, he was equally unsuccessful. Naturally industrious, and further stimulated by a covetous wife, the number of his pictures is large; Smith describes no less than 417. The galleries most richly endowed with his works are those of the Louvre, Petersburg, Munich, Dresden, Vienna, and Berlin. He also frequently introduced figures and animals into the landscapes of other painters, as for example those of Ruysdael, Hobbema, Jan Wils, Abraham Verboom, and Isaac Moucheron.

That he early discarded the manner of Weenix is proved by a landscape painted in his twentieth year, now in the gallery at Vienna, representing a shepherd and shepherdess in the foreground, seated near a cottage, with two cows and other cattle grazing near, and a lake in the distance. Here he still shows a genuine feeling for Dutch nature, the sunny lighting reminding us of Cuyp. The composition, too, is happy; the details evince a careful study of nature, and the execution is of a certain elegance. Another picture, No. 890 in the Berlin Museum, representing a carrier with his waggon waiting at a tavern, belongs to the same period. A winter landscape, also in the Amsterdam Museum, No. 871, dated 1647, with figures, is a picture of unusual truthfulness. Only one year later he conceived the unfortunate idea of painting the Italian landscape dated 1648, in the Hague Museum, with figures as large as life; which, while we must admit its cleverness and clearness of colouring, leaves the mind cold and unsatisfied. We see this master to much greater advantage in a cool, rocky landscape, in the Louvre, No. 19, dated 1650, where a shepherdess is driving her cattle through a ford. It is in this species of composition that Berchem peculiarly excels; while his distance suggests a poetical feeling. In this particular picture the cool tone of the landscape

contrasts happily with the golden tone of the cattle, which are in this instance true to nature; the solidity of the execution is also admirable. As a worthy companion we may quote No. 18 in the same collection—a landscape of similar character, dated 1653,—which ranks in every particular, in clearness of lighting, skilful execution, and fidelity to nature, as one of this master's best works. Another picture of similar composition, bearing the date 1656, in the Amsterdam Museum, No. 89, is distinguished by the same admirably sustained cool character, proving that Berchem still retained his feeling for truth of nature. A Wild-boar Hunt of the year 1659, in the Museum of the Hague, No. 10, shows that he could successfully treat the most animated scenes, and is a model of precision combined with elegance of execution; though, at the same time, that blue, dark tone which, to the eye of a connoisseur, so much detracts from the value of his later works, already partially appears. This is more seen in a landscape dated 1661, in the same museum, No. 11, though otherwise belonging to his more attractive works. But here, also, the conventional and monotonous treatment of his cattle begins to be visible. On the other hand, a landscape similar as to composition, in the Louvre, No. 27, dated 1664, evinces a happy return to his warm and clear colouring. It represents a Turk conversing with a woman in the foreground. His glazing tints are here more freely applied than usual, while his masterly handling is less firm than before. That he otherwise retained undiminished the precision and elegance of his execution in his latest years is proved by a landscape of his usual class and of attractive composition, dated 1680, in the Gallery of Vienna, where a woman is talking to another who is riding on a donkey. At the same time, a heavy and dark tone prevails throughout the picture. But the most striking example of this master's deterioration is afforded us by one of his latest works, the Cavalry Engagement, in the Hague Museum, No. 12, which is a very type of crude and discordant effect and hardness of detail. Of his many works in England, [we should note Crossing the Ford, No. 240, and a Landscape with a Ruin, No. 820 in the National Gallery]. Belonging to private collections, I shall

content myself with naming "Le Fagot," which I saw in the collection of Lord Ashburton.[1] Of all his happy compositions this is one of the best. Its name is derived from a bundle of wood which a man in the foreground is carrying, while a woman on horseback is driving cattle at his side. Here his poetical feeling is united with great force of colouring and the sharpest and most spirited touch.

This industrious master also etched fifty-eight plates, with a very light and spirited point. In some of these, especially in Nos. 3, 4, and 6, of Bartsch, we have tokens of a purer feeling for nature than any of his pictures afford.

Amongst his imitators, Abraham Begyn and J. F. Solemaker are the most able, though far inferior to him; the last in particular is always heavy and cold in tone.

Karel du Jardin, born in the year 1622,[2] died at Venice 1678. He is said to have learned his art from Berchem, but it is evident, as observed in Smith's[3] Catalogue, that he formed himself far more after the example of Paul Potter. At an early age he visited Rome, and, like Berchem, there conceived a preference for scenes of an Italian character. [On his return from Italy he joined (1656) the Guild of the Hague, then settled (1658) at Amsterdam, where he lived till 1669; and finally withdrew to Italy, where he spent the rest of his days.][4] His animals show greater truth of nature, and his figures more feeling, than those of Berchem, while in both he introduces greater diversity of character; at the same time he is not inferior to him in correctness of drawing, feeling for keeping, and in excellence of execution. Occasionally he exhibits a very delightful vein of humour. In Scriptural or mythological subjects, however, he is anything but fortunate; though he succeeded much better than Berchem in portraits, which he sometimes painted as large as life, as well as on a smaller scale. Smith

[1] 'Treasures,' vol. ii. p. 108.

[2] [The date generally given, of 1635, is undoubtedly erroneous, as is proved by a very finished picture by him in 1646. The earlier date, too, tallies with the age of a portrait of him in the Amsterdam Museum, dated 1660, as Bürger justly remarks, 'Musées de la Hollande,' vol. i. p. 68.]

[3] 'Catalogue Raisonné,' vol. v. p. 28.

[4] [Westrheene's 'Paul Potter,' p. 121, 2.]

mentions about 145 pictures by him, which would appear a small number, considering that he lived beyond the age of fifty, did we not know that he was devoted to a life of pleasure, by which he lost much time. The Louvre is richer in his best works than any other collection, and there, as well as in Amsterdam and the Hague, he may be thoroughly studied. Up to the year 1660 a warm scale of harmony usually pervades his works, which gradually becomes lighter by the introduction of a powerful and clear golden tone. The following pictures are admirable specimens of this period. No. 246, in the Louvre, represents cattle of all kinds in a meadow, surrounded by rocks, and watered by a cascade; dated 1646. The fine lighting and execution, and the feeling for nature in the animals, which plainly show the influence of Paul Potter, all combine to prove that the master had attained his highest development in this attractive picture. No. 247 belongs to about the same if not to a still earlier period; it represents a horseman giving alms to a peasant boy. This has a beautiful idyllic character, and is still warmer in the lighting. ["Figures and animals resting under the shade of trees," is a characteristic picture, dated 1656, No. 826 in the National Gallery. Fording the Stream is an equally interesting work of the following year, No. 827 in the same gallery.] Du Jardin's prevailing warmth of tone at this period is further exemplified by No. 250, a small portrait of a man, elegantly conceived, and dated 1657. Nor is his celebrated Charlatan, of the same year, in which he appears as a *genre*-painter, of keen observation and very felicitous humour, less warm in colouring. By way of exception the silvery tone appears in a landscape in the Amsterdam Museum, No. 729, of two years' earlier date, in which a peasant is seen winnowing corn in his house. No. 249 in the [Louvre], a landscape of the year 1660, is pervaded by the pale tone; only a woman and child, and other figures crossing a stream in a one-horse cart, retaining a warm but very light tone. The cool tone also predominates in his Crucifixion, 242, dated 1661. However little satisfactory as a worthy representation of the subject, this picture shows the artist to great advantage in the qualities of keep-

ing, chiaroscuro, and delicacy of execution. His own portrait, painted 1660, No. 723 in the Amsterdam Museum, is good in drawing, but of decidedly cool tone. Still cooler, however, are the portraits of five persons, full length life-size,—the trustees, it appears, of some society,—dated 1669, and in the same Museum, No. 724. The arrangement is tasteful, the drawing good, and the execution very careful. The white marble sculpture in the background shows the unfortunate influence of Lairesse.

Finally, the portrait of C. Reynst, the artist's principal patron, also in the Amsterdam Museum, No. 725, is so repellingly cold in tone as to indicate a still later period—a supposition which is corroborated by the elegance of the conception. We have, however, one proof of his sometimes reverting to a warmer tone, in a rich and careful Italian landscape, in the Hague Museum, dated 1673. There is also an important picture, in which the silvery tone is carried to great perfection, in the Louvre, No. 245. It represents a shepherd-boy under lofty trees playing with a dog, while two horses, a cow, a calf, and some sheep are distributed very picturesquely in a meadow. The Galleries of Munich, Dresden, and Cassel possess good specimens of the master. England, too, is rich in his works. A fine landscape, with two horsemen halting at a tavern, is in the Torry collection in the gallery at Edinburgh; another, Peasants and Cattle passing a Ford, in a fine silvery tone, is in the Bridgewater Gallery.

Karel du Jardin also executed fifty-two etchings, between the years 1652 and 1660, the subjects animals, landscapes, and one portrait; all which, taken as a whole, show great mastery.

Of the imitators of K. du Jardin, the most distinguished are the two following:—

Willem Romeyn, [joined the Guild of Haarlem in 1646, after serving his apprenticeship (1642) under Berchem. In 1693 he was still living at Haarlem.][1] He possessed a pure feeling for nature, much taste for picturesque arrangement and general keeping, and drew well. In free and soft execution, too, he worthily approaches Du Jardin. His subjects

[1] [Van der Willigen, 'Les Artistes,' p. 252.]

were almost always landscapes, with animals introduced, chiefly oxen and their drivers. In the beautiful picture in the Munich Gallery, Cabinets, No. 482, where a herdsman and his drove are resting on their way, it is evident that Du Jardin was his model. Five good pictures are in the Amsterdam Museum, Nos. 1210—1214; another, of mild and warm evening lighting, in the Berlin Museum, No. 888B. Sometimes he falls into a cold grey tone, as for example, in his otherwise clear picture in the Dresden Gallery, No. 1417.

Henrick Mommers, born [at Haarlem] 1623, died [there] 1697. [He was a master 1647, president 1654, in the Guild of Haarlem.][1] His pictures are now rare. In public galleries I only know one—No. 845 in the Berlin Museum. It represents a bare hilly landscape, with a shepherdess on a rising ground carrying a milk-pail, two boys, a cow, and five sheep. This picture is awkward in composition, and the drawing is not firm, but the impasto is fine, the colouring powerful, and the touch so free as to border upon carelessness. [A mountain landscape, with shepherds, No. 138 in the Rotterdam Museum, is an excellent example, signed "Mommer."]

In the two following masters the heavy and cold tone, that marks a decline in this class of the Dutch school, is particularly apparent.

Jan van der Meer de Jonge, [born at Haarlem 1656, died at Haarlem 1705. He married, 1683, the sister of the painter Cornelis Dusart].[2] He had a pure feeling for nature, and had thoroughly studied sheep, which form the principal subject of his landscapes. Further, his handling is free, and his execution careful. He is seldom seen in public galleries. Three pictures, however, in the Berlin Museum suffice to show his character—viz., No. 931, dated 1679, representing a boy driving a flock of sheep; No. 930, dated 1680, with a boy resting with his flock; and No. 927, representing a mountainous landscape.[3] This latter is very small, and shows a tender miniature-like execution. All, however, correspond in their cold, heavy, general tone. This artist

[1] [Van der Willigen, 'Les Artistes,' p. 227.]
[2] [Ib. ib. 221.]
[3] [Nos. 930, 927, are now withdrawn.]

executed two masterly etchings, the one representing a sheep, the other a small landscape.

Simon van der Does, born 1653, died 1717. He decidedly belongs to the imitators of Italian nature, though the human figure plays a more prominent part in his pictures than in those of the last-named artists, to whom he was inferior in feeling for nature and solidity of execution. He, too, is seldom found in public galleries; [four] pictures in the Amsterdam Museum make us acquainted with him. The first, No. 271, dated 1706, contains cattle, with a young girl, who seems to be singing with a shepherd-boy. It is in good keeping, but the execution is too smooth. The second, No. 272, dated 1708, representing a woman with a child at her breast, is already less careful; [the third, No. 274, a maid milking a cow, a bull on the foreground, executed in 1712;] while the fourth, No. 273, dated [1703], in which a woman with a child at her breast is looking round at a boy, shows little truth to nature in the cattle, is weak in colouring, and empty in treatment.

The next three painters on our list are only second-rate in talent, but are distinguished by a great versatility; painting equally subject-pictures, animals, and landscapes; while all show a taste for Italian coast-scenery.

Jan Baptist Weenix, born [1621; died in 1660]. This painter is the most eminent of the group, and in his best pictures, of which the Munich Gallery has several, most nearly approaches masters of the highest class. One, a girl asleep near an old building, with a dog beside her, Cabinets, No. 636, is of brilliant lighting, and so solid in execution that the figure reminds us of Frans Mieris.[1] A huntsman with a dead hare and birds, and a dog, Cabinets, No. 635, is companion-picture to the above. In clearness of the sunny treatment this equals Peter de Hooch, and is more careful. A girl lying asleep between two columns of verd antique, beyond a youth and a pointer dog, Cabinets, No. 634; this also comes very near Peter de Hooch in effect

[1] [This picture is inscribed: "J. B. Weenix f. 1665," which alone would tend to prove that the date. 1660, usually assigned to Weenix's death, is erroneous. But the signature is not intact, and the pictures may be by Jan Weenix.]

of light. An old knife-grinder near a splendid mansion, Cabinets, No. 633, is singularly clear in chiaroscuro, and of solid execution. A stately specimen of his sea-coast subjects is seen in No. 553, in the Louvre, representing the repulse of Turkish pirates. It is strikingly lighted, but somewhat gaudy.

Thomas Wyck, [born at Beverwijch, was registered in the Guild at Haarlem in 1642, and died at Haarlem on the 19th of August, 1677.][1] This artist's picture plainly shows that he, too, visited Italy. Although really fortunate in composition, of good drawing and keeping, and carefully executed, his works, owing to their generally cold and heavy colouring, and especially to a prevailing hard red-brown tint, are only partially pleasing. One of his best examples, Ruins on the Sea-shore, with an antique fountain in the foreground, at which women are washing, while the artist is seen sketching near, is in the Vienna Gallery. A cool harmony is admirably sustained throughout. A stately seaport, with various buildings, a statue of Bacchus, and a fountain, round which among other figures are assembled several Turks, is in the Berlin Museum, No. 877. As a good example of his frequently repeated alchemists in their laboratories, I may mention No. 1294 in the Dresden Gallery as remarkable for its fine chiaroscuro. Wyck also etched twenty-one plates,[2] in which he appears far more to advantage than in his pictures. His stroke is light and spirited, and the chiaroscuro, to which he attained without using the graving-tool or the cold point, is so fine that his best plates, namely, Nos. 2, 7, 13, 14, 15, 19, 20, approach very near Adrian van Ostade's finest etchings.

Johann Lingelbach, born at Frankfort-on-the-Maine 1625, died at Amsterdam 1687. [?] He spent some time in Italy, where he made very careful studies. On his return he settled at Amsterdam. Here the works of Wynants, to which he often added the figures and animals, and those of Wouvermans, which he successfully imitated, greatly influenced his style. Lingelbach's colouring, as was almost

[1] [Van der Willigen, 'Les Artistes,' p. 342.]
[2] Bartsch, 'Le Peintre Graveur,' vol. iv. p. 139, etc.

always the case with Wynants, and also with Wouverman in his latest manner, is characterised by a cool and often delicate silvery tone, which with him sometimes degenerates into coldness and want of harmony. In his flesh especially a cold red tone often prevails, added to which, neither in clearness nor impasto does he equal the above-named masters. He ranks, however, high for skill in composition, good drawing, careful execution, to which is sometimes added a happy vein of humour. He may be studied under all his different aspects in the galleries of the Louvre, the Hague, and Amsterdam. [One of his earliest works is the Dentist on Horseback, dated 1651, No. 842 in the Amsterdam Museum]; but one of his principal pieces is the plan of an intended Town-hall at Amsterdam, dated 1656, now in the new Town-hall of that city. Here the individual character of the numerous figures, together with the fine keeping in a fresh morning light, deserve special notice. [A fair picture is No. 837, the Hay Harvest, dated 1661, in the National Gallery.] In the Amsterdam Museum I may also mention a rich Italian harbour, No. 839, dated 1664; another on a smaller scale, No. 838, remarkable for its clearness; and a riding school, No. 840, in which he nearly equals Wouverman. Of the four pictures by him in the gallery of the Hague, the Italian seaport, dated 1670, is remarkable for a power and warmth quite unusual in this painter. A vegetable market of the same date, in the Louvre, No. 270, and a seaport, No. 271, possess equal merit.

I now turn to those painters who occupied themselves almost exclusively with wild animals and dogs, either in combat or in repose, alive or dead.

Abraham Hondius, born at Rotterdam 1638, pursued his art for many years in England, and died in London, 1695. The English writers, Vertue and Walpole, laud a picture by him of a dog market, in which thirty different races appear; another of a bull-fight, etc.; but I have never been able to meet with one in England, nor in any of the continental galleries with which I am acquainted. Judging, however, from some of his works that I have seen at picture-dealers, I feel inclined to agree with the opinion pronounced by Pil-

kington, that, although composed with great vigour, they are incorrect in drawing, untrue and inharmonious in colouring, and hard and meretricious in handling.[1] Hondius appears to far greater advantage in his very rare etchings, of which Bartsch describes nine. The subjects consist of animals both in repose and conflict, as for example, buffaloes fighting with a leopard, a lion with a serpent, and scenes of the chase, in which he displays a spirited though slight touch. The most important plate, both as to size and invention, is No. 9, a wild sow defending her young against a pack of hounds. A tenth plate, unknown to Bartsch—a wolf attacked by two dogs—also deserves praise.

Jan Weenix, born at Amsterdam 1644 [?], died there 1719. He was the scholar of his father, Jan Baptist Weenix. Like him he occasionally painted seaport subjects; one of these is to be seen at the Louvre, No. 556. His principal works represent dead animals the size of life. His fame is especially based on his dead hares, which, both as to form and colour, and the representation of every hair in their skin, are specimens of the most masterly execution. These are often accompanied by different kinds of dead birds, most frequently with peacocks, swans, pheasants, partridges, and geese; sometimes, too, though rarely, a living dog is introduced, and painted in a most spirited manner. Again, we have generally a magnificent urn forming part of the picture, and for background a landscape, often rather pale and heavy in tone.

Pictures of this class, on a large scale, were executed by him as decorations of two galleries in the Castle of Bensberg on the Rhine, for the Elector John William of the Palatinate. They are masterly in character. A selection from them is in the Munich Gallery. The most important, No. 340, 10 ft. 7 in. high by 17 ft. 8 in. wide, represents in the foreground a noble stag, two hares, a wolf, and a wild boar, all dead,

[1] [A Cavalry skirmish, No. 1059, in the Dresden Gallery is only signed "Hont."; but the Sow defending her young from Dogs, No. 90 in the Museum of Rotterdam, is inscribed in full, "Abraham Hondius, 1672." Dr. Waagen himself has noted a Party of Officers and Ladies at a Musical Performance, signed and dated 1668, with a pendant representing a guard-house, in the Hermitage at Petersburg; further, in the same gallery, a stag-hunt, and a bear-hunt.]

with a boar-hunt in the distance, and is remarkable for its admirable keeping in a cool harmony, as well as for the truthfulness of the accessories, and for the greatest possible completion, combined with breadth of treatment. In the same gallery are also one of his inimitable dead hares, No. 227, dated 1703, and a dead peacock, and other birds, No. 332, which for arrangement, power, harmony, clearness, and truth, exhibit the master in full perfection. In the Louvre, too, there is a hare, No. 554, dated 1671, and a dog watching dead game, No. 555, dated 1696, both choice pictures. Next in order is an admirable specimen in the Museum of the Hague, representing, contrary to the artist's wont, a living roe and a swan. [No. 238, Dead Game and Dog, in the National Gallery, is a good specimen of Jan Weenix, whose style is also illustrated by ten first-rate examples in Sir R. Wallace's collection at Bethnal Green.] Finally, there are two pictures of dead game in the Amsterdam Museum, Nos. 1607 and 1605, the latter with a living dog and ape, which belong to Weenix's best works. Sometimes, though rarely, Weenix painted flower-pieces, which are rendered remarkable by the admirable drawing and singular truthfulness of individual flowers, but have something heavy in their tone of colouring. A picture of this class is in the Berlin Museum, No. 1001.

Theodoor Valkenburg, born at Amsterdam 1675, died 1721. He was a pupil of Jan Weenix, and acquired his style so successfully that his pictures, especially of dead hares, are frequently mistaken for his master's. He was also a good portrait painter. He resided long in Germany, where he painted for different princes. The only work I know by him in a public gallery is [a Dead Hare and Poultry, signed, "D. Valkenburgh, 1704," No. 264] in the Städel Institute at Frankfort.

Melchior de Hondecoeter, born at Utrecht 1636, [entered the Guild of the Hague in 1659], died 1695. He was the scholar of his father, Gisbert Hondecoeter,[1] and chose the

[1] [By Gisbert or Gillis Hondecoeter there is a canvas, No. 88 in the Rotterdam Museum, signed and dated 1652, representing a hen and chickens.]

feathered tribe for his subjects, especially poultry, peacocks, turkeys, and pigeons, which he usually represents alive, surrounded with landscape, and engaged in the varied business of bird life. His subjects are generally arranged with a most picturesque feeling; the animals animated and true to nature, well drawn, and carefully, but yet freely painted the size of life. Often, too, they are forcible and warm in colouring, but at other times, especially in the shadows, heavy and dull. Nowhere is this master better seen than in the Amsterdam Museum. Of the nine pictures by him there, the following are the best:—The Floating Feather, No. 665, so called from a feather, painted with singular truthfulness and lightness, drifting on a pool, with different birds in the water and on the shore, amongst which a pelican is prominent. A hen defending her chickens against the attacks of a pea-hen, No. 663, with a peacock, a pigeon, a cassowary, and a crane. Divers kinds of parrots and other foreign birds, No. 664; this picture is singularly careful in the execution of details. Two pictures in the manner of Jan Weenix, Nos. 660 and 661; in the first are dead birds, a heron, and weapons of the chase; in the second, birds with a hare. This is tastefully arranged, and handled with remarkable breadth and freedom. Of four pictures in the Hague Museum, I may mention the Crow stripped of his borrowed feathers, No. 47, and the menagerie of birds belonging to King William III. at Loo, a country-seat near the Hague, No. 48, as two of his most unusual and remarkable works. The Louvre also has a picture by him of two peacocks, two pheasants, a parrot, and an ape, No. 214, which exhibits this master's truthfulness, power, glow of colouring, and excellent impasto, to great advantage; though, as usual, the shadows are rather too dark. The galleries of Dresden, Cassel, Vienna, and Brunswick, also possess admirable works by him.

[A worthy rival of Hondecoeter is Jacob Victors, respecting whose life little more is known than is told by Martinioni, in his edition of Sansovino's 'Venice Described,' who, writing in 1663, notes as a living artist at Venice "Jacopo Victors, Olandese, mirabile nel formar animali vola-

tile."[1] Bürger notes a picture signed, "Jacomo Victoi, 1672," as one of those forming part of the Minutoli collection in 1859. He justly praises a hen and chickens, signed as above, in the Rotterdam Museum.[2] There are other works by this artist in the Dresden and Copenhagen Museums.]

I now turn to the landscape painters of this period. These, like the animal painters, may be divided into two leading classes; the first rendering nature as it appears in their native land, or, at least, in the northern countries; the second devoting themselves to the representation of Italian scenery. Here, too, we have the same results. The first, by the truthfulness and depth of their feeling for nature, are, in spite of the far greater homeliness of the subjects they treat, incomparably more attractive to the genuine lover of art than the latter.

At the head of this first class I place a master who occupies a peculiar position, and forms a connecting link between the animal and the landscape painter.

Albert Cuyp, born at Dordrecht [1620, died there about 1691]. Of the life of this great painter little more is known with any certainty than that he was the scholar of his father, Jacob Gerritsz Cuyp. Cattle form a prominent feature in many of his works, though never so highly finished as in those of Paul Potter or Adrian van de Velde; indeed, in many of Cuyp's pictures they are quite subordinate. His favourite subjects, a landscape with a river, with cattle lying or standing on its banks, and landscapes with horsemen in the foreground, were suggested to him, no doubt, by the country about Dordrecht and the river Maas; but he also painted winter landscapes, and especially views of rivers where the broad extent of water is animated by vessels. Sometimes, too, with great perfection, fowls, as large as life, hens, ducks, etc.; and still-life. Nay, he even painted life-size portraits, though less successfully. However great the skill displayed in the composition of his works, their principal charm lies in the beauty and truthfulness of their peculiar

[1] [Sansov. ed. Martinioni, Catalogue v., at the end of the volume, p. 22.]

[2] [Bürger, 'Musées de Hollande,' ii. 39 and 316. Not now exhibited.]

lighting. No other painter, with the exception of Claude, has so well understood to represent the cool freshness of morning, the bright but misty light of a hot noon, or the warm glow of a clear sunset, in every possible gradation, from the utmost force in the foreground to the tenderest tone of the distance. The effect of his pictures is further enhanced by the skill with which he avails himself of the aid of contrasts; as, for example, the dark, rich colours of the reposing cattle as seen against the bright sky. The impression of these qualities upon the spectator is often of a highly poetical character. In this respect, as well as in his broad, firm treatment, and his admirable impasto, he much resembles Rembrandt. But, on the other hand, his animals, and more especially his cattle, have a certain uniformity, their heads are somewhat narrow, while his execution, generally speaking, does not extend to any nicety of detail. This is the only explanation of the fact that, in his own country, his pictures, which Smith's Catalogue numbers at 336, should have failed to meet with the admiration they deserve; so much so that, as is proved by old auction catalogues, no picture of his, till the year 1750, ever sold for more than thirty florins. The merit of having first given him his due rank belongs to the English, who, as early as 1785, gave at the sale of Linden van Slingelandt's fine collection at Dordrecht high prices for Cuyp's works; these have gone on increasing in value. About nine-tenths of his pictures are, consequently, to be found in England, while, with the exception of the Louvre, they are entirely wanting in continental galleries, or very scantily seen. Fortunately some of his most beautiful works in England are in public galleries, or in private collections to which the public have access. Cuyp varies much at different stages of his development. The pictures in his earlier time have a certain heaviness of tone, the flesh-tints are of a hard red, the aërial perspective deficient, and his execution, though careful and fused, is hard in outline. A good specimen of this manner is a picture of a lady and gentleman on horseback conversing with country people on the road, in the Bridgewater Gallery. As observed in Smith's Catalogue, the examples of this

period are usually signed A. C. Later, the gradation becomes more true, the colouring clearer, especially the warm flesh-tints, and the solid treatment always more broad and free. At this time he signed his pictures A. Cuyp. We have a good specimen in a cattle-piece, No. 200, in the same gallery, a Woman milking a Cow, with a clear afternoon lighting. As an especially fine example of his favourite contrasts between dark-coloured cattle and a warmly-lighted river, I may mention No. 239, in the Dulwich Gallery. Another larger picture in the same collection, No. 169, representing a herd of cattle and their driver, conveys again, with wonderful power and clearness, the feeling of a warm, still, summer evening. A landscape in bright, warm, morning light, with two cows reposing in the foreground, and a woman conversing with a horseman, in the National Gallery, No. 53, is a chef-d'œuvre of this master. The whole picture breathes a cheerful and rural tranquillity. In his mature time these admirable qualities are seen in higher development, and combined with an increased refinement of taste.[1] The following pictures belong to this period:—In the Louvre, No. 104, is a scene with six cows, a shepherd blowing the horn in the foreground, and two children listening to him; beyond a canal is a church-tower. This is admirably arranged, of greater truthfulness as regards the form and colouring of the cattle than usual, and with the warm lighting of the sky executed with equal decision and softness. This picture is one of the master's chief productions, being also about 4 ft. high by 6 ft. wide. Another, with three horsemen and a servant carrying partridges, and in the centre a meadow with cattle, is also in the Louvre, No. 106. This is less attractive in subject, but ranks equally high as a work of art. In Buckingham Palace is a picture with three cows reposing, and one standing by a clear stream, near them a herdsman and a woman; other cows are in water near the ruins of a castle. In this picture, 3 ft. 1 in. high by 4 ft. 4½ in. wide, we see this master in every respect at his culminating point of excellence. Not less fine, and of singular force of

[1] [Besides this there are three good Cuyps from the Peel collection, Nos. 822-4 in the National Gallery.]

colour, is a landscape, also in Buckingham Palace, with a broad river running through it, and a horseman under a tree in conversation with a countryman. Of his winter landscapes, I am best acquainted with that in the Duke of Bedford's collection in London, representing several fishermen plying their craft on the frozen river Maas. The effect of the warm sunlight on the ice and the fishermen is incomparable; while the transparency and marrowy execution are beyond praise. Of his works which illustrate the river Maas, more or less diversified with shipping, by far the most important is a view of Dordrecht, in the collection of Lord Brownlow, 3 ft. 10 in. high by 5 ft. 6½ in. wide. It would be impossible to describe the pervading transparency of the morning sunlight, or the delicacy of the aërial perspective in the gradation of a succession of vessels lying one behind the other. Nor are the freedom and firmness of the marrowy execution less remarkable. A picture similar in size and subject, and of nearly equal merit, is in the Bridgewater Gallery. Another view of Dordrecht, equally admirable, though not so large, is in the collection of Mr. Holford. Here the prevailing transparency is such that light may be said to be painted in light. A fourth picture, worthy to rank with the above, is again a similar subject, in the Northbrook collection. The life-size portrait by Cuyp with which I am best acquainted is that of a man in a velvet coat with white lace, which I saw in Lord Ashburton's collection. The conception is animated, and the colouring, though less clear, as warm and forcible as that of Rembrandt. [A more accessible one is that of a man in a skull cap, dated 1649, No. 797 in the National Gallery.] As a painter of poultry he may be seen to much advantage in a cock and hen now in the Gallery of Schleissheim. With the fidelity of Hondecoeter he here combines a far clearer and more brilliant colouring.[1]

Pieter de Molyn, born [in London before 1600, was registered in the Guild of Haarlem 1616, and died at Haarlem in 1661].[2] He belonged to those first landscape painters who

[1] [The genuineness of this piece is doubtful.]
[2] [Van der Willigen, 'Les Artistes,' pp. 225, 6.]

earliest developed this branch of art in its full and independent form. At the same time the figures of men and animals play prominent parts in his pictures. He was a good draughtsman, and portrayed either hilly or flat landscapes with great truth. His colouring is warm and forcible, his skies of great transparency, his touch so broad and light that he often degenerates into too loose and sketchy a manner. He is seldom seen in public galleries. The Berlin Museum has one picture—two cottages with richly wooded rising ground and a hand-rail. On the road at the foot are pedestrians and horsemen. Inscribed "P. Molÿn." It is of very powerful effect. The horses are in the style of Pieter de Laer, of a common and heavy race, and but weakly drawn. [The Suermondt coll., once at Aix-la-Chapelle, comprised a landscape signed, "P. Molyn, 1633," and the Brunswick Museum a fine landscape of trees and sand-hills, inscribed, "P. Molyn, 1626."] Molyn executed four etchings of landscapes with figures, which show much feeling for nature and the picturesque, in a simple and somewhat bold manner. One of them is dated 1626.

Jan Wynants, born at Haarlem 1600, [?] and still living in 1679. He was the first master who applied all the developed qualities of the Dutch school to the treatment of landscape painting. Nothing certain is known of his instructors, or of the circumstances of his life. Although his pictures are generally tasteful in composition, they have a certain prosaic and monotonous character, His chief aim was truthfulness; and as he carried this out in all parts, as much in his drawing and delicate aërial perspective as in his foreground, details of different kinds of plants, and small irregularities in the surface of the soil, in which, indeed, they are richer than works of any other landscape painter, his chief pictures have always much attraction for the eye. In general his prevailing tone is clear and bright, more especially in the green of his trees and plants, which, in many cases, merges into blue. In his figures of men and animals he was feeble, but many distinguished painters were found ready to supply this defect; Adrian van de Velde and J. Lingelbach most frequently, and next to these Philip

Wouvermans, Barent Gael, Schellincks, and Held Stockade, painted his foreground figures. The carefulness of his execution explains to us how it was that in so long a life he only produced a moderate number of pictures. Smith's Catalogue contains about 214. These differ much according to their different periods. Unfortunately he but seldom, and, as it appears, only in early life, dated his pictures. In his first manner peasants' cottages or ruins play an important part, and the view is more or less shut in by trees. These trees are of a heavy dark green, the execution solid and careful. We have an example of this style in No. 477, in the Amsterdam Museum. A man is reposing in the doorway of a cottage, a woman with her child is walking along a road. In his middle time he generally paints open views of a rather uneven country, diversified by wood and water. In the foreground are frequently seen a sandy hill, a withered tree, large-leaved plants, and a winding pathway. His greens are at this time bright and cool in tone. The following pictures are illustrations of this manner:—A wooded landscape, in the Museum of the Hague, dated 1659. The trees present great truthfulness of detail, the falling gleams of light have a happy effect, the distance is delicate in tone, but the treatment of the trunks of the trees and of the leaves, turned blue in the foreground, is rather too broad. A landscape of very striking composition in the Amsterdam Museum, No. 1663, with hills and trees in the distance, and huntsmen and animals introduced by A. van de Velde, belongs nearly to the same period. A landscape with old walls in the centre, and a wide gateway, through which cattle, painted by A. van de Velde, are being driven, [signed, "A. v. Velde"] 1665, is in the Dresden Gallery, No. 1641. For size, picturesque composition, and warm, juicy colouring, this is one of this master's most important works. To judge from feeling and handling, a landscape in the Louvre must also belong to this time. It represents cattle, painted by A. van de Velde, returning in the gathering twilight to a peasant's house, and is remarkable for the delicacy of its gradation. A large landscape with many trees and a distant view, with huntsmen and shepherds, by A. van de Velde, dated 1668

No. 579, is also in the Louvre. This is a chef-d'œuvre by the master; mildly warm in lighting, admirable in harmony, and as delicate in its execution as it is solid in impasto. That Wynants retained his full skill even in advanced life, is proved by a picture dated 1672, in the Munich Gallery, Cabinets, No. 577, representing a road leading to a fenced wood and a sand-hill, near which, in the foreground, are four cows, by Lingelbach, being driven along. This is a work of rare power and depth, the trees approaching those of Ruysdael in juiciness of tone. In his last manner a heavy, uniformly brown tone is often observable. We have an example of this in a landscape in the Hague Museum, No. 180, dated 1675, though it is attractive in composition and carefully finished. Occasionally, however, in his latest paintings the effect is crude, and the execution scenic.

It is his genuine feeling for nature that makes Wynants' pictures so popular in England, where we meet with a considerable number of his best works. I content myself with naming a small landscape, with a party of falconers, the figures by Wouverman, in Buckingham Palace; another of rare power and completeness, with numerous figures by A. van de Velde, which I saw in Lord Ashburton's collection; and a third, not less admirable, with two horses in the foreground, in the collection of Mrs. Bredel. [The National Gallery now possesses five landscapes by Wynants, one of them dated 1659.]

Aart, or Artus van der Neer, born at Amsterdam [1603], died there [1677]. This painter offers a decided contrast to Wynants, and occupies an equally independent position. While the latter delights to represent his landscapes in bright fresh daylight, and therefore usually in a cool general harmony, Van der Neer gives us, for the most part, canals with towns on their banks lighted by the moon, and with a prevailing warm tone. No other painter, indeed, has so well depicted the deep broad masses of shadow, as well as the effects of light, and peaceful tranquillity of character observable on a moonlight night, with so much truthfulness and clearness. Often, too, he represents the same scenes

under the influence of sunset, with a warmth and glow that equals Cuyp, with whom, indeed, he sometimes worked on the same canvas. He often painted conflagrations with equal truth. Even his winter-pieces are generally warm in their lighting. Very rarely, though quite competent to the task, does he choose a full, cool daylight; as, for instance, in an admirable picture in the Munich Gallery, No. 939.[1] His earlier manner was hard in detail, and dry in treatment. Of this we have a specimen in a frozen canal, in Lord Overstone's collection in London. That he early attained complete freedom and breadth of treatment, and a delicate feeling for aërial perspective, is shown by another picture of the same subject, dated 1693, in the same collection, which possesses four of his works. His best work known to me is an effect of a warm evening lighting, with figures and animals introduced by Cuyp, in the National Gallery, No. 152. The effect of this large picture, 3 ft. 11 in. high by 6 ft. 3½ in. wide, is extraordinary, and its treatment, in an excellent impasto, masterly. A small moonlight picture, also in the National Gallery, No. 239, is equally remarkable for poetic feeling, clearness of tone, and tender finish. Admirable, too, is No. 354, in the Louvre, in which, by a warm but tender evening light, objects are seen reflected in a canal, near which three cows are reposing. In this work we observe a great similarity to Cuyp. One of the most effective and thoroughly sustained of his moonlight pieces is No. 842 in the Berlin Museum. No. 840, also, in the same gallery, exhibits the most remarkable specimens of his conflagration effects known to me, and in which he has finely contrasted with the truthfully represented scene of human distress on the one side the peaceful light of the rising moon on the other. As a specimen of his winter-pieces in public galleries, may be mentioned No. 1015 in the Amsterdam Museum. Here numerous figures are seen skating and playing at ball on a frozen canal: the sky is covered with dark snow-clouds. The effect, however, is somewhat impaired by the brown tone of the ground and the buildings. Of the many fine works by this master which are in England, I shall only

[1] [This picture is now assigned to Jacques d'Arthois.]

cite, in conclusion, the largest picture that I know by him, and in his late manner—an admirable moonlight-piece, belonging to Lord Shaftesbury, in London; a winter-piece, of rare clearness and delicacy, [once] in the collection of Mr. Munro; [and six moonlight scenes, in the collection of Sir R. Wallace in London.]

Jan van Goyen, born at Leyden 1596, died at the Hague [1656]. After having studied the art under various artists of no great repute, he undertook, while still quite young, a tour through France, after which he received instruction from Esaias van de Velde. His feeling for the scenery of his native land was marked by extraordinary truth of nature, and his drawing was admirable; but he was a feeble colourist, and the greater number of his works are rendered unattractive by a general tone of pale and insipid green. The wonderful lightness of his touch frequently betrayed him, moreover, into hasty and sketchy handling. Water, the prevailing element in Dutch scenery, is a prominent feature in his pictures, the best of which are remarkable for decided lighting and lively colouring. We have an example of this kind in the Louvre, No. 181, dated 1653, representing a village on the banks of a canal, to which a sailing-boat and a cart, with figures and cattle, give animation. Another of his best works is a view of the Roman Castle, now in ruins, of Valkenhof, with part of the town of Nymwegen, in the Amsterdam Museum, No. 407. I may also add No. 405 in the same collection, representing a Dutch canal with shipping, near which are houses; dated 1645. Its defect consists in the heavy brown tone of the water. This master, who, as the first introducer of that mode of treating the beauties of Dutch nature, which the greatest landscape-painters of the school afterwards adopted, has a great significance in the history of this school, may be also seen in the National Gallery, which possesses a good picture by him, No. 137, but not so remarkable a specimen as those mentioned above.[1] [An early Van Goyen is that of the Berlin Museum, dated 1621; a late one that noted by Van Eynden, dated 1664, with figures by Jan Steen, Van Goyen's son-in-law.]

[1] [This picture is no longer exhibited in the National Gallery.]

Solomon Ruysdael, born at Haarlem [about 1610, entered the Guild of Haarlem in 1623, and died in 1670.][1] He was a scholar of Jan van Goyen, and much resembles him in his peculiar merits and defects. His compositions, however, which chiefly consist of canals, bordered with houses and trees, the latter usually willows, are more monotonous, and his foliage more indistinct and woolly. Sometimes, but rarely, he approached his celebrated brother, Jacob Ruysdael, in force of colouring; as, for instance, in an admirable picture in the Munich Gallery, Cabinets, No. 542. Two very meritorious works, Nos. 914 and 957, the last signed with his name, and dated 1642, are in the Berlin Museum; and [two], very striking in their composition, in the Dresden Gallery, Nos. 1392, 1393: the first dated 1633.

[Companion to Solomon is his brother Izaack Ruysdael, noted in Van der Willigen's records as a picture-dealer; living at Haarlem in 1642, died there in 1677. Bürger and Bode have both given reasons for placing Izaack amongst the landscape painters of Haarlem, the latter especially having noted pictures with the monograms I. R. and I. v. R., or with the name I. v. Ruysdael, in continental galleries. I quote as examples a small landscape, signed, I. R., in the Frankfort Gallery, and a landscape, No. 430, "I. v. Ruysdael," in the Academy at Vienna,[2] and I think we may assign to him a wooded landscape, No. 704, signed I. R., in the gallery of Brunswick.]

Aldert van Everdingen, born at Alkmaar 1621, [lived at Haarlem from 1645 to 1651, and died at Amsterdam in 1675.][3] He was the scholar of Roelandt Savery[4] and Peter Molyn; when he represents Dutch nature, however, he resembles far more nearly the style of conception proper to Jan van Goyen, while he far surpasses him in force of tone and energy of execution. Being driven, on the occasion of a sea-voyage he undertook, upon the coast of Norway, he made numerous studies from nature, from which he after-

[1] [Van der Willigen, 'Les Artistes,' 254-5.]
[2] [Bürger, 'Gaz. des Beaux Arts,' 1869, and Bode, 'Die. Künstler von Haarlem,' in 'Zeitsch. f. b. Kunst.' p. 170.]
[3] [Van der Willigen, 'Les Artistes,' p. 127-8.]
[4] [This is very doubtful, since Roelandt Savery died in 1639.]

wards executed those pictures of rocky masses, with lofty fir-trees in the foreground, and dark sheets of water or impetuous waterfalls, by which he is principally known. Sometimes, too, but seldom, he painted storms at sea. His always truthful pictures have generally a poetic character; the skies are uncommonly clear, the rest of the colouring has much force, though sometimes of a monotonous and heavy brown tone. His treatment is unusually spirited in character. Works by him vary much in value. A wooded hill, with houses and water, No. 351 in the State Museum at Amsterdam, deserves to rank as one of his finest pictures, A scene with high rocks, and a river running through, which turns a mill, No. 161 in the Louvre, has much grandeur of character: the greens are peculiarly forcible and deep, the lighting warm, and the handling solid. The clouds alone have something untruthful about them. In the Munich Gallery, No. 566, is a waterfall dashing down a narrow ravine overgrown with fir-trees; signed with the master's name, and dated 1650. This is admirably composed, and broad and masterly in treatment. A picture of similar subject, and, owing to its size, 5 ft. 5 in. high, by 4 ft. 9 in. wide, still more imposing in character, is in the Berlin Museum, No. 852. In England a Norwegian landscape, in the collection of Lord Listowel, may be considered his most important work. In design, size, truth, force, and freshness of tone, it is one of his chefs-d'œuvre.

But this master displays far more varied talent in his numerous etchings, 106 of which, representing land and sea views, are known.[1] Such was his skill in this branch of art that his somewhat coarse, spirited, and firm point enables him to exhibit in these plates the same truth of nature, and the same fresh, powerful, and warm effect, which render his best pictures so attractive. His waterfalls, however, are rather woolly in character. The fifty-seven plates, also, that illustrate the poem of 'Reineke Fuchs,' show much power of invention in a different department, and a happy vein of humour. In the human figure, however, he is weak in

[1] Besides the 103 described by Bartsch there are three in the collection of engravings in the British Museum.

drawing, which more especially appears in two mezzotinto plates by him. One of these, representing Venus and Cupid, is most unsatisfactory. It is interesting to compare these etchings from 'Reineke Fuchs' with the original drawings, executed in a broad, firm style, and with much force and warmth of effect, on brownish-yellow paper, now in the collection of engravings in the British Museum. In addition to these, the Museum contains a rich series of landscapes and one sea-piece, executed by the master, in sepia, bistre, and Indian ink, so that in no place shall we meet with better opportunities for a thorough study of him.

Jacob Ruysdael, born at Haarlem 1625 (?),[1] [was the son of Izack Ruysdael, and entered the Haarlem Guild in 1648. In 1668 we find him at Amsterdam, witness to the marriage of Hobbema. Unmarried himself, he supported the old age of his father with exemplary piety. In the prime of his own manhood he, too, fell into poverty and died, 1682, an inmate of the Haarlem Almshouse.][2] Although it is not known who his master was, it is highly probable that he studied under his [father]. Jacob Ruysdael is, beyond all dispute, the greatest of the Dutch landscape painters. In the works of no other do we find that feeling for the poetry of Northern nature and perfection of representation united in the same degree. With admirable drawing he combined a knowledge of chiaroscuro in its most multifarious aspects, a colouring powerful and warm, and a mastery of the brush which, while never too smooth in surface, ranges from the tenderest and most minute touch to the broadest, freest, and most marrowy execution. The prevailing tone of his colouring is a full, decided green. Unfortunately, however, many of his pictures have, in the course of years, acquired a heavy brown tone, and thus forfeited their highest charm. Many also were originally painted in a greyish but clear tone. He generally presents us with the flat and homely scenery of his native country under the conditions of repose; while the

[1] [As a picture and an etching exist by Ruysdael, dated 1646, the date of his birth we have assumed above must obviously appear nearer the truth than that of 1635, hitherto arbitrarily asserted.]

[2] [Van der Willigen, 'Les Artistes,' pp. 256 and following.]

usually heavy clouded sky, which tells either of a shower just past or of one impending, and dark sheets of water overshadowed by trees, impart a melancholy character to his pictures. Especially does he delight in representing a wide expanse of land or water. If the former, the scene is frequently taken from some elevation in the surrounding country, commanding a view of his native city, Haarlem, which is seen breaking the line of the horizon with its spires. In pictures of this kind we plainly recognise the influence which Rembrandt, the great head of the whole Dutch school, exercised over Ruysdael. Between these and his sea-pieces a connecting-link is formed by his view of the coast of Scheveningen, with the waves breaking on the shore, and a dark sky threatening a tempest overhead. His sea-pieces, properly speaking, are few, and, unlike those by William van de Velde, never represent the ocean in perfect repose, or beneath a serene sky, but are always characterised by cloudy heavens, and by an agitated and sometimes raging sea. Under every condition, the movement and fluidity of the waves is represented with singular truthfulness. Taken altogether, his wide expanses of sky, earth, or sea, with their tender gradations of aërial perspective, diversified here and there by alternations of sunshine and shadow, may be said to attract us as much by the deep pathos as well as picturesqueness of their character. On the other hand, we often find the great master taking pleasure in the representation of hilly and even mountainous districts with foaming waterfalls, in which he has won some of his greatest triumphs; or he gives us a bare pile of rock, with a dark lake at its base; but these latter subjects, which embody the feeling of the most elevated melancholy, occur very rarely. In his drawing of men and animals he was weak, and occasionally obtained the assistance of other masters, especially of A. van de Velde and Berchem. As he seldom dated his pictures, and early attained his full development, we find a difficulty in determining the order in which they were painted. His earlier works, however, may be identified by the extraordinary minuteness with which all objects—trees, plants, and every diversity in the soil—are represented; by a decision of form

bordering on hardness, and by less freedom of handling and delicacy of aërial perspective. The following are illustrations of this period in public galleries:—A hill partially wooded, with two peasants' cottages, and a quiet stream, in the Berlin Museum, No. 885. A wooded landscape, with the ruins of a convent, in the Dresden Gallery, No. 1553. Very similar in character is a wood illumined by a sunbeam; and a high-road with a traveller and three dogs, in the Louvre, No. 472. The fine examples of his more perfect manner are so numerous that I can only quote a few which illustrate his different classes of subjects. At the Museum of the Hague, No. 124, is one of his wide expanses—a view of the country around Haarlem, the town itself looking small on the horizon, and seen from the direction of Overveen; in the foreground a bleaching-ground; and some houses, reminding us, by the manner with which they are introduced, of Hobbema. The prevailing tone is cool, the sky singularly beautiful, and the execution wonderfully delicate. A flat country, with a road leading to a village, and fields with wheatsheaves, is in the Dresden Gallery, No. 1554. This is temperate in colouring, and beautifully lighted. Equally fine is an extensive view over a hilly but bare country, through which a river runs; in the Louvre, No. 473. The horseman and beggar on a bridge are by Wouvermans: here the grey-greenish harmony of the keeping is in fine accordance with the poetic grandeur of the conception. A hill covered with oak woods, with a peasant hastening to a hut to escape the gathering shower, is in the Munich Gallery, Cabinets, No. 545. The golden warmth of the trees and ground, and the contrast between the deep, clear chiaroscuro and soft rain-clouds, and the bright gleam of sunshine, render this picture one of the finest by this master. Although in a private collection, I must not pass over the finest specimen, both as regards size and excellence, of Ruysdael's distant views, namely, the picture in the possession of Mr. Sanderson in London; nor a small picture, in which all his fine qualities are united, in the collection of Mr. Holford. Of the different Scheveningen coast-scenes, I may name a specimen at the Hague, No.

123, which is powerful in effect, and remarkable for its gathering, heavy clouds, and dim and broken light upon the water and shipping. But the most beautiful picture of the class with which I am familiar is in [the late] Lord Carlisle's collection in London. This is more clear and true throughout than the former, and of a breadth and softness of touch which only belongs to this master's best works. The peculiar charm which is seen in Holland by the combination of lofty woods and calm water is fully represented in the following works:—The Chase, in the Dresden Gallery, No. 1546, consisting of a beech wood, with a wooded plain seen through the trunks of trees. Here in the calm water in the foreground—through which a stag-hunt, by Adrian van de Velde, is passing—clouds, warm with morning sunlight, appear reflected. In this picture, remarkable as it is for size, being 3 ft. $10\frac{1}{2}$ in. high by 5 ft. 2 in. wide, the sense even of the fresh morning is not without a tinge of gentle melancholy. The broken reflections in the water, also, are incomparable, the general tone unusually warm, and the treatment broad and free. A noble wood of oaks, beeches, and elms, about the size of the last-mentioned picture, is in the Louvre, No. 470. In the centre, through an opening in the woods, are seen distant hills. The cattle and figures upon a flooded road are by Berchem. In power, warmth, and treatment this is also nearly allied to the preceding work, though less clear in parts, and a little disturbed in its keeping by the too glowing tone of the figures. A still larger picture, and of equal mastery, is in Worcester College, Oxford; it represents a mighty oak and other trees, which mirror themselves indistinctly in a dark pool in the foreground, covered with aquatic plants. A sunbeam lights up a corn-field and one cloud, while others are dark with rain. A fourth picture, worthy to be classed with the foregoing, is No. 1234 in the new State Museum at Amsterdam. This also represents a wood, while in the foreground a small waterfall, painted with wonderful skill, renders it a connecting-link with the next class of his subjects. The sky is bluer here than usual; the effect of light upon the wood is splendid; the treatment, both in breadth and transparency, almost superior to those

we have just described.[1] Of his waterfalls in public galleries, the most remarkable are—a picture in the Hague Museum, No. 122, which is particularly striking for its warm lighting and careful execution. Another, with the Castle Bentheim, so often repeated by Ruysdael, is in the Amsterdam Museum, No. 1228: the cool lighting here is wonderfully harmonious. In the same collection, No. 1227, is a landscape, with rocks, wood, and a large waterfall. This has a grandly poetic character, which, with the broad and solid handling, plainly shows the influence of Everdingen. The same remark may be applied to the waterfall, No. 547, in the Munich Gallery. Here the dark, rainy sky enhances the sublime impression made by the foaming torrent that rushes down the rocky masses. Another work worthy to rank with the foregoing is the Jewish Cemetery, in the Dresden Gallery, No. 1547, see woodcut: a pallid sunbeam lights up some of the tombstones, between which a torrent impetuously flows. The profound melancholy of this scene can be conveyed by no description. Two waterfalls in the Brunswick Gallery [and three in the National Gallery, Nos. 628-737 and No. 855], belong to Ruysdael's best productions of this class. I proceed now to the few sea-pieces, properly so called, by the master. A slightly agitated sea with vessels of different sizes, and dark rain-clouds overshadowing, through which a ray of sunshine struggles in faint gleams on the water; a town in the background; in the Museum at Berlin, No. 884. The gloomy character of this scene is admirable; and the sky, in the truth, softness, and moisture of the clouds, one of the finest the master ever executed. A Storm, in the Louvre, No. 471. Here the sunbeams falling through grey and heavy clouds illumine the breakers that dash against the boarding which protects a fisherman's cottage, and also light up other portions of the raging element both in the middle and background of the picture. The awfully poetic character of a subject like this is here united with the most striking effect, and the rarest breadth and softness of execution. But this picture even is surpassed in sublimity, as

[1] [The blue tinge in this wonderful piece is caused by injudicious cleaning and removal of glazings.]

THE JEWISH [illegible] By Ruysdael in the Dresden Gallery. [illegible]

well as equalled in every other respect, by a Storm, in the collection of the Marquis of Lansdowne at Bowood. And, while Ruysdael, in his sea-pieces, excels every other painter of marine subjects, his only architectural piece transmitted to us, viz., the view of the interior of the New Church at Amsterdam, in the collection of the Marquis of Bute, shows him as equally superior to all painters of architecture. Here, both aërial and linear perspective are admirably observed, and the cool clear chiaroscuro incomparable. The figures are by Wouverman. We need scarcely observe that the union of so many characteristics congenial to the taste of the English has led to a large number of Ruysdael's works being imported into England. [There are twelve specimens of Ruysdael art in the National Gallery.] In my 'Treasures' I have enumerated 130, and will only now remark, that this large amount includes pictures of the greatest beauty, illustrative of his different styles, in the collections of Lord Ashburton, Mr. Baring, Mr. Wynne Ellis, Mr. Fountaine (Narford Hall), the Marquis of Bute, Mr. Field, Lord Overstone, Mr. Foster, Lord Burlington, Sir H. Hume Campbell, and in the Bridgewater Gallery. Ruysdael also executed seven etchings in a spirited and original manner, with a dexterous point.[1]

Meindert Hobbema [was born in 1638, married in 1668, and died in poverty, at Amsterdam, in 1709. His works, neglected during his lifetime, now fetch much more than their weight in gold, and it is not rare to pay for one of them the sum of £4,000.][2] Hobbema was a contemporary of Jacob Ruysdael, and it is not improbable that he was a scholar of Solomon Ruysdael. The fact that such distinguished painters as Adrian van de Velde, Philips Wouverman, Berchem, and Lingelbach, executed the figures and animals in his pictures—Hobbema himself not having suffi-

[1] [A second Jacob Ruysdael, master in the Haarlem Guild in 1664, died at Haarlem in 1681, is distinguished from his namesake and cousin, the great J. Ruysdael, in the records of Van der Willigen; but of him we only know that he was a painter, without knowing his pictures. See 'Les Artistes,' p. 259.]

[2] [Scheltema (Dr. P.), Amstel's 'Oudheit,' 1863, or Charles de Brou's translation annotated by Bürger, 8vo., Paris, 1864.]

cient aptitude—proves the esteem in which he was held by contemporary masters; nevertheless it is evident that the public was slow in conceding to him the rank which he deserved, for his name is not found for more than a century after his death in any even of the most elaborate dictionaries of art, while the catalogues of the most important picture-sales in Holland make no mention of him at all up to the year 1739, when a picture by him, although much extolled, was sold for only 71 florins, and even in 1768 one of his masterpieces only fetched 300 florins. The English must have been the first to acknowledge the high merit of this master; for I know various works by him which have been in this country for many generations. Indeed, for the last thirty years, he has become the most popular Dutch painter in England, so that nine-tenths of his works are to be found here.

The peculiar characteristics of this master, who, next to Ruysdael, is confessedly at the head of landscape painters of the Dutch school, will be best appreciated by comparing him with his rival. In two most important qualities—fertility of inventive genius and poetry of feeling—he is decidedly inferior to Ruysdael: the range of his subjects being far narrower. His most frequent scenes are villages surrounded by trees, such as are frequently met with in the districts of Guelderland, with winding pathways leading from house to house. A water-mill occasionally forms a prominent feature. Often, too, he represents a slightly uneven country, diversified by groups or rows of trees, wheat-fields, meadows, and small pools. Sometimes, but rarely, he gives us the view of part of a town, with its gates, canals with sluices, and quays with houses; still more rarely the ruins of an old castle, with an extensive view of a flat country, or some stately residence. In the composition of all these pictures, however, we do not find that elevated and picturesque taste which characterises Ruysdael; on the contrary, they have a thoroughly portrait-like appearance, decidedly prosaic, but always surprisingly truthful. Nor are his lights and shadows distributed in such large masses; his more isolated lights being therefore more striking in effect. In

the clearness of his aërial perspective also, and in the clouds which far more sparingly cover his skies, and, being illumined by the sun, have often a silvery tone, he surpasses his rival. The greater number of Hobbema's pictures are as much characterised by a warm and golden tone as those of Ruysdael by the reverse; his greens being, in such cases, yellowish in the lights and brownish in the shadows—both of singular transparency. In pictures of this kind the influence of Rembrandt is very evident; and while they equal those of the great master in force and depth of luminous tone, they are superior in brilliancy of effect to any work by Ruysdael. While these works chiefly present us with the season of harvest and sunset-light, there are others in a cool, silvery, morning lighting, and with the bright green of spring, that surpass Ruysdael's in clearness. His woods, also, owing to the various lights that fall on them, are of greater transparency. As regards freedom of the brush both masters rank equally high, while in solidity of impasto Hobbema stands first. If, too, we compare their trees, we find that, while Hobbema's are less lofty and noble in character than those in some of Ruysdael's works, the different kinds are in form and colour more clearly defined; in the pale tone of the willow, for instance: his pictures, consequently, have more variety of tone. Lastly, single trees are, both in their branches and foliage, more individualized. Amongst Hobbema's works, however, we find many which have contracted a heavy brown tone, and thus have, in a great measure, lost their original charm. As almost all the galleries on the Continent were formed at a period when the works of Hobbema were little prized, they either possess no specimens, or some of an inferior class, so that no adequate idea can be formed of him. The most characteristic example to be met with on the Continent is an oak-wood, with scattered lights, a calm piece of water in the foreground, and a sun-lit village in the distance, in the Berlin Museum, No. 886. [But there are also two specimens of this master, Nos. 86 and 87, in the Museum of Rotterdam. In England we have access, in the National Gallery, to some excellent specimens of the master, conspicuous amongst which is No.

830, "The Avenue, Middelharnis." Fine likewise is No. 831, "Ruins of Brederode Castle," dated 1667. Smaller, but hardly less interesting, are No. 685, a landscape in showery weather; No. 832, a village with water-mills; and No. 833, a forest scene.] Some of Hobbema's most beautiful works in England are in the hands of lovers of art distinguished for their courtesy. One of these is a landscape belonging to [Sir R. Wallace, now in London], which, combining all the master's best qualities, may be classed amongst his most admirable works. It is signed, and dated 1663. Nor is a picture in the possession of Mr. Holford, which, from its similarity in size, signature, subject, and treatment, may be called a companion to the foregoing, less distinguished in merit: £3,000 was paid for it. Lord Northbrook's gallery also contains a good specimen of Hobbema's warmly lighted village-houses and trees. And a still better example, signed and dated 1667, once belonged to Mr. Field. A water-mill of singular clearness, and a landscape of the most luminous chiaroscuro, are Nos. 995-6 in the National Gallery; [a water-mill, a wood, a landscape, and a woody lane, are highly attractive pieces, in the collection of Sir R. Wallace in London.] But the most celebrated picture of a mill, formerly in the Von Sasseghem collection at Ghent, is [that which passed from the Patureau collection into that of Mr. de Morny, in Paris, and thence into other hands. It was sold at the Patureau sale for £4,000], and is fully entitled to its reputation, for its energetic effect in the clearest, most golden tone, for the truthfulness of the reflections, and for its masterly execution in a solid impasto. Another picture of the same subject, in which the mill is less prominent, with houses, trees, and fields with sheaves of corn, and a village in the distance, [is in the collection of Lord Overstone, and] belongs also to his chefs-d'œuvre. There is a peculiar charm in the contrast between the dark foreground and the sun-lighted distance.

I proceed to treat of some inferior painters, who, partly as scholars, partly as imitators, followed the style of the Ruysdaels, and in many cases that of Hobbema also.

[Solomon Rombouts, who died at Haarlem before 1702,

shows himself a follower of Solomon Ruysdael; *ex. gr.*, in two or three pictures, a winter landscape, in the Gallery of Hamburg, a seashore view, in the Leipzig Museum, and two landscapes, in the Gallery of Schleissheim, the last under the false names of S. Ruysdael and Theodor Rombouts.][1]

[I. v. Rombouts paints the same subjects as Solomon, and is probably related to him.] He painted in Friesland about the year 1660, and so well succeeded in imitating the style both of Ruysdael and Hobbema that, by obliterating his name, his pictures are often made to pass for theirs. However, he has less taste in composition than the first, less warmth and power of colouring than the second, and a less spirited touch than either. There is a wooded landscape by him, and signed with his name, with a large oak-tree in the foreground, remarkable for its truth of nature; in the Berlin Museum, No. 888a. [Another, in the Städel at Frankfort, No. 439, representing a park, is signed; yet another, with the monogram and the date 1659, is a Dutch village, No. 1395, in the Gallery of Dresden; yet another is in the Museum at Brunswick.]

[Cornelis Decher (not Conrad D.), is noted in Van der Willigen's records as a pupil of Solomon Ruysdael, and he appears on the register of the Guild at Haarlem in 1643. His death in poor circumstances occurred in 1678, at Haarlem.] His favourite subjects are peasants' cottages, surrounded by trees, and generally with water near them; and these he executed with great clearness and minutiæ of detail. His pictures were sometimes supplied with figures by A. van de Velde and Adrian Ostade. Sometimes he approaches Ruysdael, but at the best his skill is defective in rendering atmosphere; and his tones are heavy. [Two landscapes, dated 1666, are in the Haussmann collection at Hanover, No. 126, and in the Museum of Copenhagen, No. 153; a third is (No. 48) in the Museum of Rotterdam.] Two dull-toned pieces are in the Louvre, Nos. 113 and 114. A picture at Munich, Cabinets, No. 560, with figures by A. van Ostade, is distinguished by its warmth and clearness of colouring.

[1] [See Van der Willigen, 'Les Artistes,' p. 252, and Bode's 'Künstler von Haarlem,' in Zeitsch. f. b. Kunst., vii. p. 173.]

[R. (? Roelof) de Vries][1] flourished between 1643 and 1669 at Haarlem, and painted landscapes, in which buildings are generally prominent. Although he frequently approaches Ruysdael, he is less powerful in colouring, and his execution is paltry. In the Antwerp Museum, No. 350, is a wooded landscape and farmyard by him, signed with his name.[2] [Three landscapes are in the Städel at Frankfort, one in the Lichtenstein collection, another in the Czernin Gallery at Vienna. Yet another in the Amsterdam Museum.]

Abraham Verboom, a contemporary of the two masters last named, was an imitator of Ruysdael, but shows also the influence of Waterloo. His favourite subjects were woods; his trees are well understood, his aërial perspective good, and his execution skilful, though in his large pictures often bordering upon the merely decorative. At the same time he is somewhat heavy in colouring, and far less harmonious in general effect than Ruysdael. A grand picture, of a forest with a small stream, is in the Amsterdam Museum, No. 1530, signed, "A. H. V. Boom [fecit], A. 1653." Two smaller works, also of much merit, one a village surrounded by trees, signed, "A. v. Boom," the other an oak-wood, are in the Dresden Gallery, Nos. 1560 and 1561. [Another is in the Städel Gallery, an evening landscape with figures by Lingelbach; two are in the Gallery of Copenhagen; one, a landscape, dated 1657, No. 222, is in the Rotterdam Museum.] The best picture by him in England I know is a wooded hill, with figures by A. van de Velde, in the collection of Mr Baring.

[Jan van Kessel, who is not to be confounded with the Kessels of Antwerp, was born at Amsterdam in 1648, and died there 1698.] He also belongs to the skilful imitators of Ruysdael. In feeling and clearness of colouring he comes nearer to him than the generality of the class. I know no

[1] [If R. de Vries—the signature on de Vries' pictures—should give "Roelof de Vries," we have a painter of this name in the Guild of Haarlem. One of de Vries' pictures, in the Städel at Frankfort, is dated 1643. So that he is a contemporary or precursor, not a follower, of Ruysdael. See van der Willigen, 'Les Artistes,' p. 38.]

[2] [I cannot find this picture at Antwerp.]

work by him in public galleries;[1] but in the Northbrook collection there is a good landscape, with a dark sheet of water in the foreground, and a sunny light in the middle distance.

Jan Looten died in England, where he had long resided. in [1680?] He usually painted rocky scenes, but sometimes also woods and English parks. He shows much taste in composition, his well-drawn trees are true to nature, and his execution, in various styles, very careful. At the same time he much detracts from the effect of his pictures by an inky and heavy colouring. I know no gallery which possesses a picture by him, except that of Berlin, No. 941—a wooded landscape of considerable size, with a stag-hunt, seen between hills covered with stately oaks. This picture is signed "Jan Looten, 1659."[2]

[Guillam (not Cornelis) Dubois, registered in the Guild of Haarlem in 1646, died at Haarlem in 1680.[3] His journey through the Rhine provinces with Vincent Laurensz Van der Vinne, in 1652-3, gave him subjects for numerous pictures,[4] which are still to be seen in continental galleries. His manner is a mixture of that of Ruysdael and Everdingen. An example is a forest scene, dated 1649, under the name of Verboom, No. 705 in the gallery of Brunswick; another may be seen in the Czernin Collection at Vienna. Yet another—a village on the sea-shore—in the gallery of Baron Speck von Sternburg at Lützschena, near Leipzig. A stream in a wooded country, No. 1038 of the Berlin Museum, is a characteristic picture of the master, signed, G. d. Bois.]

Joris van der Hagen, [Practice 1640-69]. As a painter he is more independent than the above-mentioned, though he, too, betrays the strong influence of Ruysdael. His subjects are generally chosen from a high point of sight, being views of country with a river running through, and with houses and

[1] [There is a very fine forest scene by Van Kessel, No. 748 in the Museum of Amsterdam, and a view of the environs of Haarlem, No. 99 in the Museum of Rotterdam.]

[2] [There are two landscapes by Jan Looten—one of them dated 1656, in the gallery of Copenhagen; one dated 1658, representing sportsmen in a wood, is No. 115 in the Museum of Rotterdam.]

[3] [Van der Willigen, 'Les Artistes,' p. 84.]

[4] Ib. ib., pp. 314-316.]

trees on its banks, and men and animals giving animation to the scene; sometimes, too, he represents mountains or hilly and richly-wooded landscapes. His pictures have the merit of great truthfulness in all their details; their great fault is that of dark and heavy colouring. His very careful execution often leads to a certain hardness, and degenerates at times into too great minuteness. The best picture that I know by him is in the new Town-hall at Amsterdam, No. 39. This is a hilly landscape, with men and animals, and the felled trunk of a tree lying in the foreground; it is expressive in composition, good in chiaroscuro, clear and warm in colouring, and with a certain breadth of handling. The next in merit is in the Amsterdam Museum, No. 133, a view over canals, of the class above described. Two pictures belonging to the same department, in the Louvre, Nos. 188 and 189, may be classed among his best works.

Hermann Saftleven, born at Rotterdam 1609, died at Utrecht 1685. This painter occupies an entirely independent position. Although a scholar of Jan van Goyen, he took quite a different direction. His subjects were generally views of the Rhine, and occasionally of the Moselle, diversified with boats and figures, and on a small scale. These are often fortunate as to the point of view, and have all the charm of good drawing and careful execution. Considering the period in which this painter lived, his works have something old-fashioned; arising from a hardness of objects in the foreground, and a too dark blue in the distance. Owing to a degree of uniformity in his pictures, it will not be necessary to give many examples of them. One Rhine view especially, distinguished by its genuine feeling for nature, the airiness of the distance, and tender execution, is in the Louvre, No. 583. Three others, similar in character, one of which, No. 1266, is dated 1678, are in the Amsterdam Museum. His largest pictures in this style known to me are [those which formerly were] in the gallery of Count Schönborn at Pommersfelden, near Bamberg. He does not appear, however, to advantage in them. In his etchings, executed between the years 1640 and 1669, of which Bartsch enumerates thirty-six, Saftleven proves himself a first-rate artist. His

landscapes here are not only more varied in invention than his pictures, but display an admirable delicacy of gradation and a tenderness of handling, in which he is unrivalled. No. 12, a river dotted with boats, and with rocky banks, is especially beautiful; No. 18, a distant view, is marvellously rich and tender; No. 22, Spring, of the utmost freshness. And of Nos. 27, 28, 30, we may affirm that they belong to the most beautiful etchings of the whole Dutch school. In conception and handling they remind us of Jan Both, while No. 29, which represents a gateway in Utrecht, shows in energy and sunny effect much affinity to A. Cuyp. An extensive view of the town of Utrecht, in three compartments, No. 35, is an admirable work. In a series of ten plates, which from their dashing style would appear to have been done in his earlier manner, we find a healthy, though homely, humour. No. 1, a likeness of himself, proves that he was a skilful portrait painter, much akin in feeling to Van der Helst. Lastly, he was very successful in animals, as is proved by No. 33, which represents two elephants.

Jan Griffier, born 1656, and still living in 1720, is supposed to have been the scholar of Roland Rogman and Philip Wouvermans; but he invariably imitated in his landscapes the style of Hermann Saftleven, from whom, however, he is easily distinguishable by his less energetic tone and less solid execution. But his best works attract us by their picturesque subjects, tender execution, and numerous details.

The Amsterdam Museum has a pretty example of him, No. 416. Of his [fifteen] pictures in the Dresden Gallery, Nos. 1741 and 1742 deserve special notice. Two pictures in the Berlin Museum, Nos. 1013 and 1014, also belong to his best works. [Both these pictures are now withdrawn.]

Jan Hackaert, born 1636 (?), [died 1699], forms a connecting link between those landscape painters who represent northern and those who represent southern scenery. We do not know who his master was, nor have we any information respecting his career, except that while still young he took a journey, for the purpose of studying his art, into Germany and Switzerland. In some of his landscapes with lofty mountain-ranges we trace the result. Other works by him

represent the scenery of his own country. He appears to have been peculiarly struck by the picturesque effect of the lofty-stemmed woods in the neighbourhood of the Hague, with the sunlight streaming through them. While his mountain scenery is rendered attractive by good drawing, great clearness, and a generally warm colour, and careful execution, his more Dutch pictures display the poetic feeling of breezy woods, and the merit of marvellous truthfulness. His inaptitude in figures was sometimes supplied by A. van Ostade, sometimes by Jan Lingelbach. Smith's Catalogue partly accounts for the rarity of his pictures by the fact that he executed several large pieces for the decoration of rooms. A good example of his art in the style first mentioned is afforded us by No. 892 in the Berlin Museum. A warm sunset lighting shows us every object reflected in a clear sheet of water; and in the background are mountains: the men and animals reposing are introduced by A. van de Velde. His second style is admirably illustrated by a row of lofty ashes bordering a clear stream, with figures by A. van de Velde; in the Amsterdam Museum, No. 429. A road leading by a group of lofty trees, and animated by figures introduced by Lingelbach, is in the Dresden Gallery, No. 1578. The Wood near the Hague, with Foresters waiting for the Stadtholder, who is seen approaching in a carriage drawn by six horses, is in the Munich Gallery, Cabinets, No. 603. Of the pictures I know by Hackaert in England, one belonging to the first class is a wooded landscape, in the collection of the Marquis of Bute. A noble specimen of his native subjects—the Wood near Haarlem, with a hunting party by Held Stockade—is in Stafford House. [Hunting a Stag, No. 829 in the National Gallery, is a more accessible example to the English public.] This master also etched six plates in the style of Waterloo, but is far inferior to him; being indistinct in form, woolly in treatment, and spotty in his shadows. His best efforts are Nos. 5 and 6.

Bartholomæus Breenberg, born about 1620, died after 1663 (?). Although it is not known who his master was, it is evident that he at first took Poelemberg for his model. Subsequently he resided for some time in Italy, where he

fell under the influence of Italian painters. Although not unsuccessful in his treatment of historical subjects—of which his Joseph selling Bread during the Famine in Egypt, [dated 1641], in the Dresden Gallery, No. 1500,[1] is the best example—he is especially distinguished by his small landscapes, which are either views of Roman ruins, or scenes in which these, at all events, form a prominent feature. His attainments as an historical painter enabled him to animate his landscapes with cleverly-executed figures; for this purpose he selected alternately scenes from Holy Writ, from mythology, or from Boccaccio. Breenberg shows himself in his landscapes to be a refined draughtsman, his aërial perspective is well understood, and his execution solid and tender; yet owing to their cold and heavy tone, his works often fail to produce a favourable effect. One, really striking for clearness and good chiaroscuro, is the Finding of Moses, in the National Gallery, No. 208.[2] Six small pictures by him are in the Louvre, Nos. 50-55, which fully display his merits and his defects. There is also a Monk praying in the cave, in the Munich Gallery, Cabinets, No. 529, which is remarkable for its excellent modelling and clear powerful colouring; a landscape, also, with ruins introduced, in the Vienna Gallery, is singularly delicate. This master is one of those who distinguish themselves far more by their etchings than by their paintings. Of these there are thirty-one undisputed specimens, the greater number of which represent, like his pictures, landscapes with Roman ruins. A fine and skilful point and tender chiaroscuro are their prominent qualities. But as compositions they are generally poor, with the exception of No. 15, which is also more than commonly remarkable for its execution. In No. 31, which is a likeness of himself, he has evidently endeavoured to copy the style of Rembrandt, but not with much success; the drawing of the mouth is weak, and the touch hard.

Jan Both, born at Utrecht 1610 (?), died [1652]. He learnt the art from Abraham Bloemart, but, having early

[1] The same composition, executed by him in life-size, is to be found in the Emmaus Church at Prague.

[2] [This picture has been withdrawn from the national collection.]

accompanied his brother Andreas into Italy, he fell under the influence of Claude, and devoted himself almost exclusively to the representation of Italian scenery. This tendency is far more marked in him than in any other of the Dutch masters. He deeply felt the beauty of this noble form of nature, and made very careful studies from it: added to this, he was an excellent draughtsman, and was peculiarly skilful in rendering that effect of golden light and ethereal distance which accompany the Italian sunset. Lastly, a free and solid use of the brush completes the charm of his pictures, which are often animated with figures of men and animals by his brother Andreas, and occasionally by Poelemberg. Jan Both was equally successful in pictures of a very large and a very small scale. But we cannot deny, on the other hand, that his productions are somewhat uninteresting from a certain uniformity in their composition. Generally speaking, they represent lofty trees in the foreground, with a range of high rocky mountains, which rise in steps one behind the other, stretching out into the distance; while a wide plain spreads itself at their feet. Sometimes a waterfall, or a sheet of calm water, is introduced. It is only in exceptional cases that he paints views of particular scenes; as, for example, of the Lake of Bolsena, or of the Ponte Molle. In many of his pictures, too, the warm tone degenerates into an unpleasing and monotonously foxy red: finally, his execution is occasionally somewhat mechanical, especially in the treatment of light trees, which thus acquire a silhouette-like effect. When we consider his short life, and the careful execution of his pictures, of which several are considerable in size, we cannot wonder that their number, as reckoned in Smith's Catalogue, does not exceed 150.

Of all Jan Both's pictures known to me, the landscape in the Van der Hoop collection in Amsterdam is the most remarkable, both for its size, 6 ft. 1 in. high by 7 ft. 10 in. wide, and for the beauty of its composition, the great variety of its subject, the extraordinary clearness of its morning lighting, and the equally careful and free treatment. A

landscape in the National Gallery, No, 71, also belongs to this master's best works, in which the fresh light of morning seldom appears. Amongst the examples of sunset effects, one in the Louvre, No. 43, stands foremost for attractiveness of composition and admirable keeping as well as for its considerable size. It is, however, even surpassed by another, No. 162 in the Amsterdam Museum, in which his transparent, clear, and glowing light is united with a composition of more than usual truth of nature. The subject is a large river flowing between rocky banks, and on it a ferry-boat, with shepherds and cattle. That the artist himself had a peculiar value for this composition is proved by the fact of his having etched it. Again, there is a large landscape of similar character in the Gallery of the Hague, No. 17, which we are tempted to pronounce even more beautiful. Here we have Italian nature of a more simple and truthful character than is usual in Both's pictures; the glowing sunshine being of singular power and clearness, particularly in the chiaroscuro of the foreground, and the touch of the greatest breadth and delicacy. Two other pictures—the one No. 161 in the Amsterdam Museum, the other No. 18 in that of the Hague—both remarkable for their style of composition—prove how well Both could execute details in solid impasto, even upon a small scale. [There are six landscapes, Nos. 71,209, 956-9 by Both in the National Gallery.] Of his numerous and generally fine works in English private collections I shall only name the Baptism of the Eunuch, in Buckingham Palace, as one of his best.

The landscapes etched by him are in every respect similar in character to his paintings. We find in them not only the same compositions, but he has marvellously succeeded in giving them the same warm, sunny effect, while the foliage, executed with a very dexterous point, corresponds with that of his pictures. The most remarkable of these etchings are Nos. 1, 2, 5, 7, and 10. Besides these, Jan Both engraved the Five Senses with much cleverness; compositions full of rude humour, designed by his brother Andreas.

Willem de Heusch, (?) [Dean of the Guild of Utrecht in 1649, still living in 1669.] He was the scholar, and a successful imitator of Jan Both: indeed, both in his compositions and effects of warm light he is so like him, that their pictures might be mistaken, were he not less clear in tone and colouring, and less free and spirited in treatment. The usually very small figures in his pictures are generally painted by Poelemberg, Schellinks, or Held Stockade. There are few examples of him in public galleries. One landscape under a glow of sunshine, with cattle and shepherds, is in the Louvre, No. 201. Another picture of ruins on the rocky shores of a lake, with mules in the foreground—seen by a sunset-light—is in the Vienna Gallery; and for size, clearness, and softness of touch, takes precedence of the former. A third picture—a mountainous landscape, with a bridge leading across a ravine—in the Cassel Gallery, No. 814. [A fourth—Italian country, with a waterfall, No. 85 in the Museum of Rotterdam.] All [four] are signed by him; but the initial letter of his Christian name is written G. instead of W. Doubtless G. stands for Gulielmo, as he must have been called during his long residence in Italy. In his etchings, too, of which there are thirteen acknowledged to be by him, he showed himself a faithful imitator of Jan Both in every respect.

Jacob de Heusch, born at Utrecht 1657, died 1701. He was the nephew and scholar of the former painter, and imitated him, though not very successfully. Of works which, from their signatures are believed to be his, I only know one in the Vienna Gallery, dated 1699. It represents a landing-place on a lake, with several vessels and figures around, and high mountains in the distance. The evening lighting is warm and very harmonious, and the whole style of conception proves that Hermann Saftleven had influence over him. [The Ponte Rotto, Rome, signed, "J. D. Heusch f. 1696," is No. 750 in the Brunswick Gallery.]

Adam Pynacker, born [at Pÿnacker] 1621, died 1673. We do not know who his master was, but he went while young to Italy, and must have remained there three years. Although inferior to Jan Both in the taste and grandeur of his

conceptions of Italian nature, he surpasses him in variety. Besides rocky scenes, with waterfalls and bold bridges, we have sea-coasts with high mountain-ranges and Italian harbours; also simple, secluded landscapes, more in the style of his native scenery, with a group of fine trees, low wood, or a brook with sedgy banks. Almost all his pictures are enlivened with figures and animals, which he both drew and painted well. While Jan Both prefers a warm lighting, this master, on the contrary, usually adopts a cool tone; his trees being generally of a bluish-green. It is in fresh, cool, morning scenes that he especially excels. His inferiority to Both is most marked in point of transparency; indeed many of his pictures have a heavy and dull appearance. In the use of the brush he is most precise and admirable, and occasionally indulges in much detail. At times this facility degenerates into a decorative manner, which no doubt arises from his having often painted the walls of Dutch rooms—a fact which will also explain the comparatively small number of his works, which Smith's Catalogue estimates at only sixty-nine. As may be inferred from what we have already said, these differ considerably in value. One, a large landscape, exemplifying his earlier manner, and dated 1654, is in the Berlin Museum, No. 897: it represents a torrent rushing over a high rock in the foreground, and a shepherd, with a small flock, blowing his horn. The warm evening light of the sky is not consistently sustained throughout. This is also true of an otherwise admirably lighted and carefully executed sea-coast, with a tower and some vessels; in the Gallery of the Louvre, No. 402. There, too, No. 401, may be found an excellent specimen of his simpler subjects, a landscape, namely, with a goat grazing, and a muleteer halting before a tavern. This picture, executed throughout in a golden tone, rarely chosen by this master, is for sunny clearness and spirited handling one of his best works. With it we may class a landscape, with a white cow passing through a brook, lighted by a soft, warm, sunset glow—in the Munich Gallery, Cabinets, No. 600; and another, also with cattle, and a young shepherdess drinking from a fountain—in the Cassel Gallery, No. 509. As examples of

his cold, bluish tone, though otherwise very delicate in execution, I may mention a landscape, with cattle and herdsmen in the foreground, in the Louvre, No. 403; and a hilly landscape with a river and high trees, and the same figures, in the Amsterdam Museum, No. 1148. Of the twenty-five pictures—a large number for this master—known to me in private English collections,, I may mention, both for its value and accessibility, a landscape, with a high-arched bridge, and the sun shining through it, and cattle in half-shadow in the foreground, in the collection of Lord Northbrook.

Hermann van Swanevelt, born at Woerden in Holland about 1620, (?) died 1655.[1] Who his first master may have been is unknown, but it is certain that at an early age he went to Rome, and became a scholar of Claude Lorraine. His very diligent and solitary study of nature won for him while there the appellation of the Hermit. From his great master he acquired taste in composition, and in many cases that tender atmosphere in his distance for which Claude was so distinguished. He was also an admirable draughtsman. In his middle-grounds and foregrounds, however, a cold, green tone generally prevails, and the last are often too heavy, dark, and gloomy; while his sunset skies are of too cold a red. Lastly, his execution, however careful, often degenerates into over-smoothness and indistinctness. These defects are probably the reason why his landscapes so seldom appear in picture-galleries. There are, however, three at Hampton Court, which, both for composition and chiaroscuro, belong to his most pleasing works. There is also a small landscape in the Berlin Museum, [withdrawn,] distinguished by singular warmth and power, fine harmony, and very careful handling. A wooded landscape, with a river and wide distance, in the Louvre, No. 507, is beautifully composed, and tender in distance, but the harmony is disturbed by the prevailing cold, green tone. A Sunset, in the same collection, No. 508, has also an indistinctness in the execution. A large landscape, in the Hague Museum, No. 143, is still less

[1] The date of 1620 cannot be maintained. According to Dr. Bode there is a drawing by Swanevelt in the Brunswick Museum, dated, Paris, 1623, and Swanevelt was in Rome in 1627.

satisfactory. Indeed, the cold red of the sky, and the heavy tone of the foreground, render its effect positively unpleasing. It is the foreground again that detracts from the value of a beautiful landscape, in the Munich Gallery, No. 591, [now assigned to Lodewyck van Ludick], of delicate, airy gradation in the foreground and middle distance. On the other hand, there is no Dutch master who appears to such advantage in his etchings when compared with his paintings. Here he shows himself throughout a worthy scholar of Claude, uniting most happily that master's elevated and poetic conception and treatment of chiaroscuro with the greater truthfulness of details belonging to his own native realistic tendency. And it is not only for the high merit, but for the large number of his etchings, that he claims one of the first places among Dutch engravers. To attain the picturesque effect which his plates display, he made use of the dry-point and the graving-tool in such a way as to produce more dots than strokes. Of the landscapes, which chiefly form the subjects of these etchings, a large proportion are well-known views of the country around Rome. They are all diversified with figures, sometimes of mythological, sometimes of Biblical characters, always well placed; these figures, however, especially when a little larger than usual, are weak in drawing.

Jan Glauber, born of German parents at Utrecht 1646, died at Amsterdam 1726. He was undoubtedly the scholar of Berchem, but as soon as he became independent he devoted himself as specially to the imitation of Poussin as Swanevelt did to that of Claude. In order to perfect himself in this direction, he spent several years in Italy. After his return he resided long in Hamburgh. In 1684, however, he seems to have settled in Amsterdam, where he became intimate with Gerard Lairesse, who often painted the figures in his landscapes. Owing to the pastoral character which these possessed, he was nicknamed Polydor by the society of Dutch and German artists called the Schilderbent. In his best works he more nearly approached Poussin than Swanevelt did his model. It is true he never equalled Poussin in grandeur of invention, though his pictures always

combine a certain elevation and poetry of composition with admirable drawing; but, in warm and juicy colouring, and greater individuality of detail, he often even surpassed him. His works are seldom met with in galleries. One of those most remarkable for size, 5 feet $1\frac{3}{4}$ in. high by 6 ft. 2 in. wide, as well as for beauty of composition, is in the Berlin Museum, No. 430. The rock, crowned with a building of simple and noble form, which occupies the middle-ground, is worthy of Poussin. The landscape nearest to it, both in size and merit, with his signature and the date 1688, is in the Louvre, No. 180. It represents herds grazing in a beautifully-wooded mountain valley. In the middle distance a sacrifice is being offered to Pan. The figures are by Lairesse. The lighting is warm. Two rather smaller landscapes, one in the Munich Gallery, No. 605, and the other in the Dresden Gallery, No. 1712, both with figures by Lairesse, have, besides their charm of composition, the additional merit of a particularly lively and juicy green. In his etchings, of which nineteen are from his own paintings, he, unlike Swanevelt, appears comparatively to disadvantage. His point is managed with knowledge, but with little spirit, and his light handling makes but little effect.

Jan Gottlieb Glauber, born 1667, died at Breslau, where he had settled, 1703. He was the younger brother of the above-named painter, accompanied him to Italy, and adopted exactly the same style; which gave him among the painters of Rome the nickname of Myrtil. I know no picture attributed to him. But from an etching from a design by himself, it would appear that he also successfully imitated the manner of Poussin, and employed the etching point with much skill.

Albert Meyering, born at Amsterdam 1645, died there 1714. He was the scholar of his father, Frederick Meyering, and went while young, in company with Jan Glauber, to France and Italy, where he followed exactly the same course. Although by no means equally successful, for his carefully executed pictures are especially inferior to Glauber's in colouring and feeling for nature, yet they have, for all that, considerable merit. They very rarely find place in

galleries. Two landscapes, signed with his name, in the idealistic taste of his model, with nymphs bathing, and children dancing round a statue of Flora, are in the Berlin Museum, [not now exhibited]. In twenty-eight etchings known to be by Meyering, we find the same taste which characterises his companion painters; but—owing to the too great preponderance of antique buildings and ruins of all kinds, temples, monuments, fountains, etc.—the effect is conventional and artificial, and, consequently, cold. The few trees introduced are mannered in form. But, in the way in which the gradations of foreground, middle-distance, and background are executed; in his correct drawing, and the good effects which, without employing the dry-point or the graving-tool, he contrived to produce, we recognise a very skilful artist.

Frederik Moucheron, born at Emden 1633, died at Amsterdam 1686. He was the scholar of Jan Asselyn. After having laboured for some years successfully in Paris, he settled in Amsterdam. He painted landscapes, sometimes of Italian scenery, which show that he had never seen Italy; and sometimes the scenery of his own country: these are chiefly views of particular localities, which, however, in point of detail lack truth of Nature, and have, generally speaking, an insipid, cold, and heavy tone. Such landscapes, in his earlier days, were often supplied with figures and animals by Helmbrecker, and, at a later time, by A. van de Velde and Lingelbach. In a view of a park, with a hunting-party setting out, now in the Louvre, No. 344, the insipid tone is somewhat enlivened by a warm light. But the best parts, by far, of the picture are the figures introduced by A. van de Velde. This may be said also of a similar subject in the Amsterdam Museum, 987, only that here the cold tone is dominant. These specimens, with two other equally cold landscapes in the Museum of the Hague, enable us to become sufficiently acquainted with this master. [A pretty example is a Garden Scene, No. 842 in the National Gallery.]

In close affinity to the landscape are the marine painters, who when they represent coast scenery, as is frequently the

case, necessarily trench upon the domain of the former class. One of the earliest of these is Simon de Vlieger, [born at Rotterdam about 1604, and still living in 1656.] His master is not positively known; but there is convincing evidence in several of his works of his having studied under Jan van Goyen. He painted landscapes, too, in the style of that master, but especially devoted himself to sea-pieces, the majority of which include the coast. He had a pure feeling for nature, and was the first to represent the ocean under its different aspects with great truth: his atmosphere is equally true and fresh. At the same time, his pictures excel in keeping and aërial perspective, and his execution has the utmost freedom and softness. But, in colouring, his tones are frequently of too dirty a grey in the shadows and too white in the lights. [One of his earliest works is a sea-piece, of hard and cold effect, dated 1624, in the Hermitage at Petersburg.][1] A calm sea, with vessels in the foreground, and a fortress in the distance, signed with his name, and now in the Louvre, No. 549, strikingly reminds us, in conception and tone of colouring, of Jan van Goyen, and probably also belongs to Vlieger's early manner. Incomparably superior, and admirable in its impasto, is a view of a river in a profound calm, with a salute being fired from the Admiral's yacht [dated 1655], once in the Amsterdam Museum, No. 438. But the full, and hitherto inadequately recognised, merit of Vlieger is most displayed in a Storm at Sea, in the Munich Gallery, Cabinets, No. 607. The composition is extremely picturesque, the lighting striking, the sky, and whole chiaroscuro, in a cool greyish tone, worthy of Ruysdael. Two smaller pictures also—a Storm at Sea, and a Frozen Lake, with skaters and sledges, in the Dresden Gallery, Nos. 1665 and 1666[2]—executed in a clear, silvery tone, belong to his best works. Of such pictures by him as I am acquainted with in England I may mention a view of the coast of Scheveningen, in the Bridgewater Gallery, as a specimen of all his best qualities —truth, clearness, and careful execution. But de Vlieger

[1] [See Waagen's 'Die Gemälde Sammlung in der Eremitage,' p. 251.]
[2] [The authorship of de Vlieger in 1666 is very doubtful. The picture is signed with the monogram, G. V.]

appears almost more advantageously, or at least more variously, in his etchings, of which Bartsch mentions twenty. Half this number consist of landscapes in the style of Van Goyen and Waterloo; and only one of them, No. 10, a Sea-coast, approaches the character of his own pictures. The way in which his point is managed reminds us most of Waterloo. And if less free and practised than that master, yet in his two most beautiful plates, No. 6 and 7, he is softer and more picturesque, and shows the influence of Rembrandt. The remaining half represent quadrupeds and birds, the latter of which—geese and turkeys, Nos. 17 and 18—are admirable in truth and handling, and far more successful than the quadrupeds.

[Jan Parcellis, born at Ghent, married in 1622 at Haarlem, and still lived in that city in 1628, where he had the reputation of being "the best painter of ships in existence." One of his sea subjects, in the Schleissheim Gallery, is a masterpiece, inscribed "Joannes Parcellis, 1629.][1]

Remigius Nooms, called Zeeman, said to have been born in 1612 or 1616 in Amsterdam. He was contemporary with Simon de Vlieger, as is evident by the dates 1650 and 1656 on etchings by him. Otherwise nothing is known either of his master or of his history, except—from his etchings again—that he must have visited France and England. He is said also to have resided long in Berlin, where he obtained the name of Zeeman, from his almost exclusively marine subjects. He also occasionally painted architectural scenes. As a painter, however, he is not upon a level with the school. His pictures are arranged with taste, and excellently drawn in every part, especially the vessels, which he had correctly studied; but he is not comparable, either in aërial perspective or in transparency of colouring, with the great marine painters of the period. His broad treatment is too often also somewhat decorative in character. This may have been the cause why pictures by him occur so seldom in public galleries. I only know three, of considerable size, and with all his merits and defects, in the

[1] [Van der Willigen, 'Les Artistes,' p. 242.]

galleries of Amsterdam, Vienna, and Cassel, and a view of the ancient Louvre, No. 586, in the Louvre.[1] The picture at Amsterdam, No. 1033, represents a fight between the English and Dutch fleets, near Leghorn, in 1653; that at Vienna has several vessels in the foreground, and a harbour in the background; the Cassel picture, No. 906, two men of war, and some figures on the coast in the foreground, and other vessels in the distance. But Zeeman appears to more advantage both in the quality and quantity of his etchings, of which 175 are known. His subjects are far more various here; for, besides his marine scenes—views of coasts with vessels, single ships, and sea-fights—he deals in a multiplicity of architectural views—the Burning of the Hôtel de Ville at Amsterdam, for instance—and also in landscapes. These are all treated with such picturesque feeling, careful observation of chiaroscuro, and mastery of his point, as to place him on the same level with the great masters in this class of etching, such as Everdingen and Waterloo. As an exception, I may mention his clouds and his gunpowder-smoke, which are too uniformly circular in form, and too sharply defined; his sea-fights, therefore, where both these features are prominent, are his least satisfactory pieces. The following are some of his best etchings:—No. 3, the two Blockhouses near Amsterdam. Various vessels are on the stream. This plate recalls, both in composition and effect, the best marine pieces by Cuyp. No. 4, a landscape with a canal, with a manned bark, and cows grazing on the bank. In the distance, surrounded with trees, is the Amsterdam Plague Hospital. This is of the purest feeling for nature, and of beautiful sunny effect. The trees and building show great truth and masterly treatment. Nos. 32, 38, 55, and 58 are of powerful chiaroscuro. No. 59 very sunny. Nos. 60 and 61 of marvellous truth. No. 62, St. Bernard's Gate at Paris, very picturesque. No. 62, "De Harinck Packers Tooren"; a splendid picture of the Dutch herring fleet. Nos. 84 and 91, good effects of moonlight. Nos. 110, 111, 116, 117, 118, 120, and 122 to 126,

[1] Two more pictures, mentioned by M. Bürger as in the Amsterdam and Rotterdam Museums, I have not seen.

are all remarkable. The last six represent the gates of Amsterdam. The drawings by this master, most of them in Indian ink, and some in sepia, have similar merits with his etchings. Among those in the collection of engravings in the British Museum are a few which represent the calm or the very slightly agitated surface of the sea with great picturesqueness of conception.

Willem van de Velde the younger, born at Amsterdam 1633, died at Greenwich 1707, [was the elder brother of Adrian van de Velde]. His first master was his father, Willem van de Velde the elder, but his principal instructor was Simon de Vlieger. The earlier part of his professional life was spent in Holland, where, besides numerous pictures of the various aspects of marine scenery, he painted several well-known sea-fights in which the Dutch had obtained the victory over the English. He afterwards followed his father to England, where he was greatly patronised by Charles II. and James II., for whom, in turn, he painted the naval victories of the English over the Dutch. He was also much employed by amateurs of art among the English nobility and gentry. There is no question that Willem van de Velde the younger is the greatest marine painter of the whole Dutch school. His untiring study of nature, of which his numerous sepia drawings are the best evidence, his perfect knowledge of lineal and aërial perspective, and the incomparable technical process which he inherited from his school, —all these qualifications enabled him to represent the great element under every form, whether that of the raging storm, the gentlest crisping wind, or of the profoundest calm, with the utmost truth of form and colour. Nor are his skies, with their transparent æther and light and airy clouds, less entitled to admiration than his seas; the surface of which he diversified, with the purest feeling for the picturesque, by various vessels, near and distant, which are drawn with a knowledge which extends to every single rope. Finally, his various lightings create the most charming effect of light and shade. At the same time, while the execution even of his smallest pictures is free and spirited, that of his large sea-fight pieces is often somewhat decorative in character.

With this combination of qualities, so calculated to please a seafaring nation, it is no wonder that he should have become the most popular painter with the Dutch and English; so that, of the 329 pictures by him, enumerated in Smith's Catalogue, many are in his native country, far more in England, and very few in other lands. The public galleries of Holland alone display this master in his full glory. The following pictures in the Amsterdam Museum are particularly remarkable:—No. 1507, the moment when the English flagship, the "Prince Royal," is striking her colours in the fight with the Dutch fleet of 1666; and No. 1508, the companion to the foregoing, four English men-of-war brought in as prizes at the same fight. Here the painter has represented himself in a small boat, it being historically known that from such a position he witnessed the battle. This accounts for the extraordinary truth with which every particular of the scene is rendered in pictures not above 2 ft. high by 2 ft. 8 in. wide; which, combined with their admirable keeping in his delicate, greyish tone, and the mastery of the execution, render them two of his finest works. No. 1512, an agitated sea, with various sailing vessels, is also of moderate dimensions. The movement of the waves is rendered with astonishing truth, the warm lighting is enchanting, and the treatment of incomparable freedom and softness. Of the two pictures in the Amsterdam Museum, representing a profound calm—a class of subject in which the master particularly delighted, and in which he has achieved his greatest triumphs—I may particularly mention No. 1511, with two vessels in the foreground, for the tenderness of its cool keeping. Finally, No. 1506, a view of the city of Amsterdam, taken from the river Y, and with numerous vessels, is an especially good specimen of his large pictures. It is about 5 ft. high by 10 ft. wide. The vessels are arranged with great feeling for the picturesque, and the treatment of details is admirable; but the water and the sky have both something heavy in tone. Signed and dated 1686. The greatest successes, however, of this master in the representation of calm seas can only be fairly seen in the following examples:—In the Gallery of the Hague are two pictures, Nos. 167

and 168; both are of moderate size—2 ft. 2 in. high by 2 ft. 6 in. wide—and animated by vessels of various kinds and dimensions. The one, in power and transparency of sunny light, approaches Cuyp, while it unites with that quality the highest delicacy of finish; the other is almost as fine, but, owing to the greater blackness of the water in the foreground, produces a less harmonious impression. In the Munich Gallery, Cabinets, No. 613, is a small picture, only 1 ft. $7\frac{1}{2}$ in. high by 1 ft. 10 in. wide. In the centre of the middle distance is a frigate, and in the foreground smaller vessels. The fine silvery tone in which the whole is kept finds a sufficient counterbalance of colour in the yellowish sunlighted clouds, and in the brownish vessels and their sails. Nothing can be more exquisite than the tender reflections of all these objects in the water. Of almost similar beauty is a picture of about the same size, with four vessels, in the Cassel Gallery, No. 390, which is signed and dated 1653. As a contrast to this class of works I may mention a Gathering Tempest, in the Munich Gallery, Cabinets, No. 612. This is brilliantly lighted, and of great delicacy of tone in the distance, but the foreground has somewhat darkened. Of the abundance of fine works by this master in England many of the best are fortunately [in the National Gallery and] in accessible galleries. [All the styles of the master are represented in the canvases purchased in 1871 for the nation from Sir Robert Peel. Of his calm seas, Nos. 149, 870, 871, and 874 are most charming for delicacy of finish and tenderness of tone. Breezy seas are admirably represented in Nos. 872, 873, and 875. Gales of wonderful skill and truth are Nos. 150, and 876.] Among the four examples in Buckingham Palace, a Sea-coast, with a calm sea, and two fishermen with their boats, dated 1669, is the most remarkable. Of the seven pictures in the Bridgewater Gallery, I may particularise—a View of the Entrance of the Texel by stormy and rainy weather; this picture, which is 4 ft. 4 in. high by 6 ft. 3 in. wide, is unquestionably one of the finest of the painter's large works, having, in addition to the truthfulness and thorough development of his art, a certain poetic charm;—the Mouth of the River Bril, with a slightly

agitated sea; this is a marvel of delicate gradation from the broadly-treated foreground to the soft and tender distance; —and two pictures, Nos. 134 and 175, which, like that in the Amsterdam Museum, represent the "Royal Prince" striking her flag. In Lord Ashburton's collection I saw the picture known by the name of "La Petite Flotte." This, with its picturesque objects and tender gradations, is one of the most beautiful specimens of his calm seas. A picture [late Butler Johnstone's gallery] represents a storm, and is admirable for its truthfulness, transparency, and liquid effect. Finally, Lord Northbrook has two Calm Seas: the one, with pier and vessels in the foreground, recalls Cuyp both in composition and impasto; the other, with a gun just fired, reminds us of Ruysdael in its delicate and tenderly graduated grey tones.

Jan Dubbels. Though so little is absolutely known of this excellent painter that he alternately passes for the master and the scholar of Backhuysen, yet the few pictures I have met with by him are of such a class that only the supposition of his having been the master of that painter is possible. His subjects were chiefly sea-coast scenes, which, for truth, mastery of keeping and aërial perspective, beauty of lighting, and breadth and softness of execution, may be placed on the same level with Ruysdael and Willem van de Velde. His sea-pieces, properly speaking, and namely his storms, are, according to Smith's Catalogue, frequently attributed to Backhuysen, which may partially account for the great apparent rarity of his pictures. His chief work, signed with his name, and of considerable dimensions, is a Sea-coast, against which an agitated sea is breaking No. 292 in the State Museum at Amsterdam. It is one of the finest sea-pieces in the whole Dutch school known to me. The truth, liquidness, and softness of the waves have never been better given. Next to this I may class a similar subject, also signed, in the Pitti Palace, Stanza dei Putti. The sense of solitude is almost increased by the single figure of a man who is extricating himself from the breakers. The whole picture is kept in the most delicate silvery grey, merely relieved by gleams of sunlight, which

fall upon the waves, the sands, and the horizon. The only example I have seen of this master in England is in the collection of the Duke of Bedford in London; it is of marvellous truth, power, and clearness.

Jan van de Capelle. Of this master [1650-80] little more is known than of the foregoing, only that he was a native of Amsterdam, and that he received the freedom of that city in 1653. From this date, as well as from the evidence of his own works, it is obvious that he belonged to the best period of his school. His favourite subject is a quiet sea, and generally under the aspect of cheerful weather and warm lighting, so that objects are clearly reflected in the water. Such pictures have frequently much resemblance to Cuyp. The same subjects under the conditions of a silvery tone, approximating more to Willem van de Velde, are more rare. At the same time, he may be considered as a thoroughly independent master for composition, clearness, and a style of treatment in a solid impasto. By way of exception, in a few cases, a heavy red tone is seen to prevail in sky and water. Van de Capelle is again one of those masters whose worth can only be appreciated in England. The only distinguished picture by his hand I have met with in continental galleries is in that of the Duke d'Aremberg at Brussels, No. 10. It represents the mouth of the Scheldt, with numerous vessels, in calm weather, and is signed "J. V. Capell." It belongs to that rarer class of his works in which sky and water are kept in a cool grey tone. The gradation is of great delicacy. [A Calm at low water is a very pleasing and quiet specimen of Van de Capelle's art, No. 865 at the National Gallery. Four others have been acquired, Nos. 964-7, by gift of the late Wynn Ellis.] I may add that admirable pictures by him are in the most accessible collections in England—those of Lord Northbrook (the picture, namely, where the gun is just fired), and the Duke of Bedford and Lord Overstone.

Julius Parcellis, born 1628, at Leyderdorf, the scholar of his father, Jan Parcellis, who was a mediocre marine painter. The son attained such skill in the same department of art that his best works, in point of transparency,

delicacy of aërial perspective, and freedom of touch, approach those of Willem van de Velde. In Smith's Catalogue it is told that a picture by him was once sold in London as a work by Van de Velde for 300*l*. His authentic works are rare; I know only one small and delicate example, signed "J. P.," in the Berlin Gallery, No. 832[1] [Now withdrawn.]

Ludolf Backhuysen, born at Embden 1631, died at Amsterdam 1708.[2] Up to his eighteenth year he was devoted to trade, and then first applied to the study of painting, in which he had the benefit of Aldert van Everdingen's instructions. He practised marine painting with great ardour, making studies not only of this element in all its phases, and of skies and coasts, but also of vessels of every description. Having thus become an excellent draughtsman, his hand being previously exercised with no common skill in the art of caligraphy, he overcame the technical difficulties with such success as to paint a large number of pictures, which are satisfactory in every respect. At the same time it must be owned that in feeling for nature, and harmony of colouring and transparency, he is inferior to Willem van de Velde. Many of his works, especially of his later time, from the contrast between his cold red and the grey of his skies, produce a crude effect. The tone of his colouring is also often opaque and heavy. On the other hand, many of his views of particular coasts are characterized by admirable truth; while his storms, both in the action of the raging waves, and in the clouds, which are rent by the winds, have a poetical charm. His works were not only in request in his native country, but he received numerous commissions from the King of Prussia, the Elector of Saxony, and from the Grand Duke of Tuscany. He was also a most industrious painter, and Smith enumerates not less than 184 of his works, among which are many of considerable dimensions. One of the finest I know is in

[1] [It is not at all certain that pictures signed J. P. are by Julius Parcellis. They may be by Jan Parcellis, who was not the "mediocre painter" that Dr. Waagen supposed. See antea.]

[2] [Scheltema in Amsterdam Gallery Catalogue for 1870.]

By Backhuysen. In the Munich Gallery. page 503.

the State Museum, No. 47, at Amsterdam; a coast scene with a slightly agitated sea and sky, and lighting of the greatest beauty. The trees and plants on the coast are of a livelier local tone than is usually the case with him. Another picture of the same kind, dated 1673, is a view of the river Y, from the landing-place called the "Mosselsteiger," in the Amsterdam Museum, No. 41. This is of great brilliancy and clearness. No. 42 in the same museum, dated 1692, shows how thoroughly he understood to depict waves under the influence of a storm; the lighting here is warm, the colouring clear, and the treatment careful without being over-smooth. As a specimen of what may be termed only a rough sea, I may quote, for its tender warm tone and delicate handling, No. 7, in the Louvre, the view of the mouth of the river Maas, with a fishing-boat trying to run in. In the same gallery, No. 5, is a view of the mouth of the Texel, with ten men-of-war sailing before a fresh wind. This is dated 1675, and is an admirable example of his delicate aërial perspective, even in pictures of a large size. The eye is only disturbed by the reddish tone of the clouds and the heavy shadow of the waves. No. 40 in the Amsterdam Museum, dated 1690, representing the embarkation of the "Rathspensionair," John de Witte, in the year 1665, is cold and crude in effect, though the treatment of the retiring planes of distance is much to be admired. An agitated Sea, No. 6, in the Hague Museum, is particularly remarkable for the happy distribution of sunlight and shadows of clouds upon the water, and for the broad yet delicate treatment. On the other hand, a view of the wharf then belonging to the former Dutch East India Company, No. 7, in the same gallery, is hard and heavy. Of Backhuysen's works in the other public galleries of the Continent, I will only mention one in Vienna, which is remarkable for its subject; being an extensive landscape, with a stream, on which are several boats, and mountains in the distance. The tone of colour, though rather heavy, is very harmonious, and the execution very soft and delicate. Of his numerous fine pictures in England I can only name some of the most conspicuous.

[Dutch Shipping, No. 204 in the National Gallery, is a clever picture of Backhuysen's middle period. A coast scene, No. 818, shows his power on a small scale. His best piece is No. 819, "Off the mouth of the Thames."] A view of the Texel, in the Bridgewater Gallery, No. 122, by high tide, and animated with seven vessels, dated 1670: the touch is of extraordinary elegance, A Sea with a fresh and fair wind, which I saw in Lord Ashburton's collection, with various vessels, and five persons in the foreground, is of rich and tasteful composition, clear and harmonious, and most tenderly handled. In the same collection is a slightly rough Sea, of the finest silvery tone, and with a touch worthy of a cabinet picture of the first class. In the collection of Lord Northbrook is a subject of ships sailing before a fair wind, and a boat in the foreground, the sail of which is illumined by the sun. This is of his best time, and is admirable in the effect of its clear, cool tone. A slightly troubled Sea, with boats in the foreground, in the collection of Mr. Holford, is dated 1663; the sunny lighting of the water has a peculiar charm.

Backhuysen's numerous drawings in indian ink and bistre, chiefly studies from nature, are of masterly character, and highly esteemed. At the age of seventy-one he undertook a series of thirteen etchings, in which he succeeded by the alternate use of a delicate and a powerful point in producing a fine effect of chiaroscuro. Eleven of these plates represent marine subjects; one is a landscape, and the thirteenth is his own portrait.

I now proceed briefly to consider the various marine painters who, having been more or less dependent on the above described masters, occupy a subordinate position.

Lieve Vershuur, [born at Rotterdam in the early part of the seventeenth century], a scholar of Simon de Vlieger, died in 1691. He was a good draughtsman, and a careful executor of detail; but he fails in the sense of harmony. The Amsterdam Museum possesses two stately and signed pictures by his hand: the one, No. 1538, representing the arrival of the Prince of Wales, afterwards Charles II., in Rotterdam; the other, No. 1539, the keel-hauling of a surgeon who had at-

tempted to poison Admiral van Nes. Both are somewhat spotty in general effect. [The Light Breeze, in the Van der Hoop collection, is a fine example of his manner. So is the view of Rotterdam, No. 226 in the Museum of that city.] The best picture I know by Verschuur, approaching Van de Capelle in power and transparency, is a Seaport Town, with several vessels, in the Landauer Brüderhaus at Nuremberg, No. 52.

Abraham Stork, born in Amsterdam 1650,[1] died 1708. He especially devoted himself to the imitation of Backhuysen, but though a skilful and careful draughtsman, he is far inferior to him in taste of composition and elegance of touch. One of his best works, dated 1689, is the view of the harbour of Amsterdam, in the Dresden Gallery, No. 1724. In this the study of Backhuysen is very evident. Another picture, which is signed, of a Sea-fight, with two burning vessels, is in the Berlin Museum [withdrawn]. The scene is rendered with much animation, but the colouring is rather heavy and dark. A moderately good example of a Calm Sea by him is in the Hague Museum, No. 141. He also etched a small number of plates, with a slight but spirited point, of which Bartsch describes six. Some of these are seaports, in the taste of Lingelbach and Thomas Wyck, and show the influence of these masters.

Michiel Maddersteg, born 1659, died 1709; a scholar of Backhuysen. He was employed for some time at the Court of King Frederick I., at Berlin, and in the treatment of water and vessels often approached his master. But his skies are inferior. His clouds, for example, are very lumpy. Nor did he equal him in delicacy of aërial perspective and touch. I know only one picture by him, in the Berlin Museum, [withdrawn]—a view of the Spree, with those small vessels of war constructed by that King of Prussia; in the background is a view of the castle and town of Köpenick. The reflections in the calm sunny water are admirably given.

Jan Claasze Rietschoof, born at Hoorn 1652, died 1719.

[1] [This date must be wrong. There is (Bürger, 'Les Musées de Hollande,' ii. 309) a picture of "a Lock" in the Gisignies collection at Brussels, signed and dated 1667.]

He was also a scholar of Backhuysen, and copied his style of art with no despicable skill, though he remained far inferior to him in all essential qualities. Two of his pictures, the one a nearly calm Sea, the other a stormy Sea, both signed with his monogram, and animated with vessels, are in the Amsterdam Museum, Nos. 1199 and 1200.

Peter Coopse. [? ?] This otherwise unknown artist belongs to the imitators of Backhuysen. I only know a rather large picture, the view of a port, in the Munich Gallery, No. 230, there attributed to Backhuysen. In Smith's Catalogue, however, it is recognised as by Coopse, with whose name it is also signed.[1]

In the rich schools of art which distinguished the Dutch, the painters of buildings form also a distinct group. These again divide into two branches—those who painted the exterior, and those who treated the interior of a building. I first consider the painters of exteriors.

The earliest of these is Emanual Murand, born in Amsterdam 1622, died at Leeuwarden, where he had settled, in 1700. He was the scholar of Philip Wouvermans, but selected the speciality of depicting Dutch village houses. His feeling for the picturesque was further gratified by the dilapidated state of such subjects. He also skilfully introduced the appropriate foregrounds of figures or cattle. His pictures are executed in a fine impasto, and so carefully that every stone is given. At the same time they are generally warm and powerful in colour. His works are rare, and occur so seldom in public galleries that I only know one, No. 271, in the Amsterdam Museum. It represents a dilapidated farmhouse; the details given with the utmost truth. A man is feeding cocks and hens, and some pigs are near a woman at a spinning-wheel. [Another picture, a yard with cattle, bought at the Hodshon sale at Amsterdam in 1872, is now in the Rotterdam Museum.]

Jan van der Heyden, born at Gorinchem 1637, died in Amsterdam 1712. He may be called the Gerard Dow of architectural painters. Like that painter, he understood

[1] [The name of Coopse is not on this picture, which, on the contrary, is signed: "L. Backhuizen. 1697."]

how to combine an unspeakable minuteness of detail with such keeping of the whole that his best pictures look like nature seen through a diminishing glass. His subjects chiefly consist of well-known buildings, palaces, churches, etc., in Holland and Belgium, the views selected with great taste; also of canals in Dutch towns, with the buildings on their banks. These are treated in a powerfully warm and transparent tone, with an accurate application of the laws of perspective, both lineal and aërial; and with a touch which, in spite of its fineness, is not meagre. His trees only are occasionally ill understood, over-minute in foliage, and silhouette-like in effect. Nor are we destitute of examples of his works which are cold in general tone, spotty in effect, and somewhat hard in outlines. A peculiar charm is given to most of his pictures by the introduction of figures by the hand of Adrian van de Velde, which are placed so exactly in the right spot, and harmonise in tone so entirely with Van der Heyden's own work, as greatly to enhance the unity of keeping. This is, however, not so much the case with the figures by Eglon van der Neer and Lingelbach, who, after the death of Adrian van de Velde, supplied his place. The number of Van der Heyden's pictures, which are generally very small, is considerable, when we take into account their extreme finish; Smith's Catalogue enumerates 158. But, considering that he lived to the age of seventy-four, the number would doubtless have been much larger had not his extraordinary mechanical talents led to an invention on his part by which the construction of fire-engines was considerably improved. In consequence of this the magistracy of Amsterdam placed him at the head of the fire-engine establishment, thereby so encroaching on his time that little remained to devote to his art. Most of his pictures are in England, but many still in Holland. In the chief continental galleries, however, he is represented. The following are a few of his most characteristic works. In the Museum of Amsterdam, Nos. 493 and 494, are two companion pictures of Streets, with a canal in the centre and lofty trees on each bank. The views selected are very picturesque, the general tone of particular warmth and power, and the execution free and soft. Both, and

especially the second, are richly adorned with figures by Adrian van de Velde. A third picture, No. 492, of a similar subject, is of brilliant effect of sunny lighting, but less harmonious in colour and soft in touch. In the Hague Gallery, No. 41, is a very fine example; the view of a portion of a town, and which, besides his name, also bears the date 1666 or 1667, which is a rare addition. The warm, clear chiaroscuro in which the whole foreground is kept is admirable, while the sunlight falling on the middle distance has a peculiar charm. Here also the figures by Adrian van de Velde have their value. In the Louvre, No. 202, is a view of the Amsterdam Town-hall; signed and dated 1668. Its unusual dimensions, 2 ft. 2 in. high by 2 ft. 7 in. wide; its delicate keeping in a cool morning light; and the tenderness of the somewhat broader touch, render this one of his chief works. It was purchased of one of his descendants by Louis XVI. for 6,000 florins. The figures by A. van de Velde are particularly rich and beautiful. No. 203 is the view of the Market-place and a Church in some Dutch town; the figures by the same hand again. This is of the utmost truth of nature in every detail. No. 204, the view of a Dutch village, on the banks of a stream. The vessels in the stream are by Willem van de Velde, the figures by Adrian. But, though worked upon by these three hands, this little picture shows a wonderful unity of feeling: it is also admirable in perspective, of great depth and juiciness of tone, and of somewhat broader touch than usual. Of the examples of Van der Heyden in the galleries of Dresden, Munich, Cassel, and Vienna, I only mention one in Vienna, which shows the master in a new aspect. This is an old fortified castle, surrounded with water; as clear and warm in tone as it is delicate in execution, and with the figures by A. van de Velde. Some of the finest works of the master [are] in the Hermitage at Petersburg. [In London we have the beautiful Street in Cologne, No. 886 of the National Gallery, the Cologne Cathedral, No. 177, and two church views, in Sir R. Wallace's capital collection.] Of pictures in private English collections I can only mention some of the most excellent. In Buckingham Palace, the view of a Dutch house, upon a

canal; the figures by A. van de Velde, two of which—men in a boat—are very fine. In the Bridgewater Gallery, No. 135, a somewhat larger picture, of similar subject: this shows a remarkable combination of power, clearness, and warmth, with the utmost minuteness of finish. In Lord Ashburton's collection I observed a view of the Market-place of a Dutch town, with a church, lighted by the warm noon sun, with more than twenty spirited figures by A. van de Velde: a marvel of clearness, keeping, and miniature-like execution; in every respect a chef-d'œuvre of the master.

Gerrit Berkheyde, born at Haarlem [1638, entered the Painters' Guild in 1660, and died June 1698.][1] This artist treated chiefly exteriors of buildings in his native country; also, from time to time, Italian buildings, and occasionally interiors of churches. He was also a skilful draughtsman of figures and animals, and enlivened his pictures with both. Although thoroughly versed in lineal and aërial perspective, and displaying great care in execution and a feeling for harmony, he is yet not comparable with Van der Heyden in power, warmth, and clearness of tone, his scale of which is generally cool, nor in the minute finish of detail. But few pictures by him are in public galleries. In the Amsterdam Museum, No. 101, is a view of the Cathedral, with the old Town-hall and new Church, in Amsterdam. This is one of his more delicate pictures. The same may be said of a view of the new Town-hall at Amsterdam, in the Dresden Gallery, No. 1675.[2] A specimen of his treatment of Italian edifices is a view of Trajan's Column, in the Louvre, No. 28. It is painted in a powerful but rather grey tone, and the figures are rather spotty in effect. The best picture I know by him in England is the view of a Dutch town, with numerous figures, of sunny effect and careful finish, in the Northbrook collection. In many of his pictures Gerrit was assisted by an elder brother, by name Job Berkheyde, born [1630,

[1] Van der Willigen, 'Les Artistes,' p. 79.

[2] [Waagen here mistakes Job for Gerrit. The picture of the Town-hall of Amsterdam is signed: "J. Berckheyde." There are two pictures signed by Gerrit in the Dresden collection, No. 1677, a man riding in front of some houses, and No. 1678, a gentleman riding out with a lady to fly a falcon.]

master at Haarlem in 1644, died 1693.][1] Entire pictures by him, which greatly resemble the style of his brother, only that they are of a more landscape and *genre* character, are very rare. A landscape, signed with his name, is in the Berlin Museum, No. 845A. He also painted portraits.

Jacob van der Ulft, born at Gorinchem 1627, was still living in 1688. It is not known who was his master. He chiefly painted the piazzas, single buildings, and monuments of Rome. Never having been there himself, his subjects can only have been derived from engravings. He also successfully represented the buildings of his native land, and, being skilful in the delineation of figures and animals, he enlivened his works abundantly with them, with much picturesque taste. His powers in art were versatile, and we occasionally find him representing landscapes and sea-coasts. Van der Ulft combined good drawing with a powerful colouring, which is generally warm, though sometimes heavy. His execution in a solid impasto is, in spite of great finish, very free and spirited. His works are rare. His principal picture, representing the new Town-hall of Amsterdam, completed in 1667, now the palace of the King of Holland, is in the present Town-hall, No. 22. It is remarkable for size, admirable keeping, warmth, and transparency, and for the richness of the figures. In the Amsterdam Museum, also, Nos. 1451-2, are two pretty cabinet pictures by him, consisting of various antique buildings and monuments arranged together. A large picture in the Hague Museum, No. 163, of the same class of subjects, with troops marching in the foreground, is far more important as a work of art. It is warm in tone, and the treatment is particularly soft and broad. Onthe other hand, a picture in the Louvre, No. 534, representing a square surrounded with antique buildings, and in which a Triumph is being celebrated, though executed with great precision, is rather heavy in tone. No. 533 in the same collection breathes a far purer feeling for nature. The scene is a fortified town on the banks of a river. The cool harmonious tone and lighting recall Asselyn. The treatment is highly delicate. Finally, the Berlin Museum,

[1] [Van der Willigen, 'Les Artistes,' p. 78.]

No. 908, possesses a view of the shore at Scheveningen [now withdrawn; and No. 908A, a view of a Market scene in Italy, formerly in the Suermondt collection at Aix-la-Chapelle: signed and dated Iac. vander Vlft 1671.] The best picture I know by him in England is one of Roman ruins, of great transparency and warmth, in the collection of Mr. H. T. Hope.

We now come to the painters who applied their art especially to the delineation of interiors of buildings.

At the head of these stands Pieter [Janszoon] Sanredam, born at Assendelft 1597 [entered the Haarlem Guild in 1623, died at Haarlem in 1665].[1] He was the scholar of Frans Pieters de Grebber. He forms the transition from the earlier architectural painters—such, for instance, as Pieter Neefs—to those who flourished at the maturest time of the Dutch school. A certain decision in his forms recalls Pieter Neefs, while at the same time he attained that picturesqueness which was the principle of the seventeenth century. Of this master, so justly celebrated in his native country, I know no example in foreign public galleries, excepting a picture of great charm of light, representing the interior of a Protestant Church, in the Turin Gallery, No. 361. [His earliest picture is a Gothic Church, No. 1256, dated 1636, in the Amsterdam Museum.] His principal work is a view of the Town-hall at Amsterdam, which was burnt down in 1651, signed and dated 1641, and which is now in the present Town hall, No. 21. This admirable picture is like light painted with light, for even the shadows contain no darkness, and the treatment is broad. Another picture, the Choir of the large Gothic Church at Haarlem, is in the Amsterdam Museum, No. 1257, a work of great purity, and of transparent light and tone.

Dirk van Delen, born at [Alkmaar in 1605], died at Armuyden. He was a scholar of Frans Hals [?], and [lived till May, 1671.] His subjects were alternately interiors and exteriors of buildings in the antique taste. His perspective, both linear and aërial, was well understood, and his works show a generally clear and silvery tone, and a skilful use of the brush. His over-decision, however, in

[1] [Van der Willigen, 'Les Artistes,' pp. 231-2.]

the indication of separate forms, recalls the earlier period. He is seldom seen in public galleries. [Of his earlier pieces the earliest is the Football Players, at the Louvre, dated 1628 (No. 115); another, Castles in the Air, No. 832 in the Gallery of Brunswick, is dated 1635; a Concert, No. 49 in the Museum of Rotterdam, is of 1636.] The two best works I know by him are in the Vienna Gallery. The one represents a grand building with a colonnade of pillars, and bears the inscription, "Dirk van Delen fecit, anno Do. 1640." It is enlivened with numerous figures, and is, both as respects size, 5 ft. 1½ in. high by 9 ft. wide, beauty of aërial perspective, and freedom of hand, a chef-d'œuvre by the master. The other, a widely extended building with columns, also signed, and of considerable size, equals the foregoing in delicacy and clearness, and is still softer in execution. A view of the hall called the Binnenhof, at the Hague, with the last great meeting of the States-General held in 1651, is in the Hague Museum, No. 22. It has great merit, though the effect is disturbed by the numerous and gaudy banners. A smaller picture, a view of buildings in the antique taste, dated 1647, in the Berlin Museum, is distinguished for its great clearness and delicacy of tone. [The latest pictures of the master is an allegory with figures by Theodore Boeyermans, executed in 1669 for the Chamber of Rhetoric at Antwerp, and now No. 378 in the Antwerp Museum.] One of the best specimens of his hand in England is the Interior of a Church, in Mr. H. T. Hope's collection. This is particularly powerful in tone for him.

Emanuel de Witte, born at Alkmaar 1607, died in Amsterdam 1692. He was the scholar of Evert van Aelst, a painter of dead game and still life, but devoted himself exclusively to the representation of interiors, and chiefly of churches of the later Italian style. This master may be considered to have brought this class of art to the same perfection as Ruysdael did that of landscape, or Willem van de Velde that of marine painting. With the complete knowledge of linear and aërial perspective he combined a masterly treatment of chiaroscuro. and a touch of admirable impasto, as broad as it is free. His lights and shadows are kept in

large masses, and his columns and other single objects admirably modelled. With all this the figures which animate his pictures are well drawn, and introduced with very picturesque effect. A small view of the Interior of a Church, very attractive for its sunny lighting, and signed with his name, is in the Amsterdam Museum, No. 1638. A picture of similar subject, admirably carried out in a cool tone, was lately added to the same collection at Amsterdam. A chef-d'œuvre by the master is in the sacristy of the old Church at Amsterdam.[1] Two of his works, as remarkable for beauty as for size, are in the Berlin Museum. The one, No. 898, representing the Interior of a Church of rich Italian architecture, with pictures, statues, and monuments, 4 ft. 3 in. high by 3 ft. 5 in. wide, is signed with the name and dated 1667. The deep and clear chiaroscuro which prevails throughout is broken in the foreground and background by a ray of sun. In the foreground and middle distance are various figures. The other, No. 904a, representing the Synagogue at Amsterdam during a religious ceremony, is also signed, and dated 1680. The effect of the sunlight through the windows on the columns supporting the curtain is admirable; and the treatment of the spectators in the foreground, both as respects arrangement and distribution of colour, very picturesque. Finally, the Interior of a Church with numerous figures, in the château of Wilhelmshöhe near Cassel, is quite a gem in delicacy of chiaroscuro and brilliancy of tone. [An unusual form of subject for De Witte is that which we find in a picture, No. 249 in the Rotterdam Museum, dated 1672, where a fish-wife, with a copious supply of fish, bargains with a maid in presence of a man.]

Two painters who show the decided influence of De Witte, and almost equal him in their best pictures, are the following:

Hendrik van Vliet, born 1608, [died, poor, in 1675], scholar of his father H. C. van Vliet. The only pictures I know by him in public galleries in Holland are two; the one at Amsterdam, the other at the Hague. The first, No. 1573, is the view of the Interior of part of the old Church at Delft,

[1] My efforts to induce the clerk to unlock the sacristy door were unfortunately in vain.

signed "H. van Vliet, 1654," which in all respects closely approaches Emanuel de Witte, especially in the manner with which the effect of sunlight is rendered; the second, another view of the same Interior, in the Hague Museum, No. 169, is of peculiar warmth and brilliancy of effect, and with the reflected lights delicately given.[1] In the Munich Gallery, Cabinets, No. 367, is a smaller and otherwise similar view, of great transparency. This master also occasionally painted *genre* pictures by lamplight, in the style of Schalken, with success. A specimen of this kind is a woman sewing by lamplight, in the Berlin Museum, No. 851; signed "Hendrik van der Vliet, 165 . ." [not now exhibited.]

C. Hockgeest. This almost unknown artist is a new proof of the astonishing efflorescence of excellent painters in Holland about the middle of the seventeenth century. Two views of the Interior of the new Church at Delft, in the Hague Museum, are on a level with the highest development of the school. It would be difficult to render the brilliancy and transparency of full sunlight more completely than in No. 46, which contains the monuments of the Princes of the House of Orange. The other picture also, inscribed with the master's monogram, and 1631, is in every respect, and especially in the soft and full treatment, of the utmost excellence. [There are two pictures by this master, Nos. 196 and 197, in the Gallery of Antwerp.]

A painter who followed in the footsteps of the foregoing, though with rather less success, is Isaac van Nickelen, [who entered the Guild of Haarlem in 1660, and died at Haarlem in 1703.][2] His interiors of churches are generally kept very light and transparent, but less carefully modelled in separate details. A picture of this class of subject, signed "Isaac van Nikkelen 169 . . ," is in the Berlin Museum, [withdrawn]. The best work known to me, the Interior of the large Church at Haarlem, is in the Six collection at Amsterdam. [A fine view of the Haarlem Cathedral, No. 255 in the Brussels Museum, is signed "Isaac van Nickele."]

[1] [A third is the Interior of a Church, dated 1666, No. 228 in the Rotterdam Museum.]

[2] [Van der Willigen, 'Les Artistes,' p. 231.]

CHAPTER VII.

THE PAINTERS OF PLANTS, FRUITS, AND STILL LIFE.

For our last consideration remains that group of painters who devoted their art to the representation of flowers, fruits, plants, and still life. This last-named subject is given under very different aspects; sometimes in the form of a luncheon, or of groups of small dead birds; or as an assemblage of costly vessels of gold, silver, or glass; or of articles used in art or science, such as musical instruments, globes, circles, etc., or, finally, of objects, such as the human skull, which point to the instability of all things. All will admit that such subjects can afford no moral interest, properly speaking. They may gratify the cultivated eye, however, by picturesqueness of arrangement and perfect keeping, by harmonious combination of various colours, or beauty of single colours, by extraordinary truthfulness of every detail, and, finally, by the solidity and mastery of technical qualities. As the best known fruit and flower painters also occasionally painted still life and *vice versâ* no strict division is possible. We may consider them, however, in the order they assume, according to the branch in which they most excelled. I begin with the fruit and flower painters.

Jan David de Heem, born at Utrecht 1603, [entered the Guild of Antwerp in 1636, and was still a member of it in 1643. From 1658 to 1667 he paid the dues "as a stranger." He died at Antwerp either in 1683 or 1684].[1] He was the scholar of his father, David de Heem, and was not only the master who first developed the art of fruit painting in the school, but was also the greatest master of this class that the school produced. No one can be compared with him in his admirable taste of arrangement, which occasionally reminds us of the fruit festoons of Giovanni da Udine; at the same time he was a first-rate draughtsman, every fruit

[1] [Liggeren, ii. 71, 72, 77, 134, and 142.]

or plant being rendered with the finest feeling for nature, extending to the smallest particulars, and with a touch which combines the utmost decision with all necessary softness. Nor is he less great as a colourist. A warm scale generally predominates in his works; and no one ever better understood so to combine various colours of intensest depth and force as to make them tell agreeably upon the eye. The works of his earlier time are distinguished by a golden tone of such depth, juiciness, and clearness, as sometimes to approach Rembrandt; his somewhat later pictures, though still warm, are, in the separate fruits, flowers, and leaves, truer to nature in colour, though somewhat at the cost of the general tone. He usually signed his pictures with his name, seldom adding the date. His two most important works, both in point of art and size, are in the galleries of Vienna and Berlin. The picture in Vienna represents the Chalice of the Sacrament crowned with a stately wreath, above which hangs the resplendent Host. Sheaves of corn and bunches of grapes are introduced among the flowers and fruit by way of allusion. Inscribed "I. de Heem fecit, 1648." This picture is 4 ft. 4 in. high by 3 ft. 11 in. wide. In the union of a fine style of arrangement with a Rembrandt-like harmony of colour, and of broad and careful treatment, this is the master's finest work. The picture in Berlin, No. 963, represents, above, below, and at the sides festoons, of flowers, intended to decorate a chiaroscuro picture of the Madonna which once occupied the centre. This, however, disappeared in the wars of 1806, and is now very unworthily replaced by a coloured Madonna and Child, executed by a modern hand. It is inscribed "Johannes de Heem f., 1650." Here also the arrangement of form and colour, and the proportion of flowers and fruits to leaves show admirable taste. If inferior to the picture at Vienna in general tone, it surpasses it in richness of composition, in the execution of detail, and in the excellence of impasto. The following, in size and subject, are more usual examples of the master. In the Hague, No. 38, is a table with fruit and other accessories. No. 39, in the same gallery, represents a festoon of fruits and flowers. These are as tasteful in arrangement as they are admirable

in drawing, and decided, yet soft, in treatment. In the Amsterdam Museum, No. 459, is a rich garland of fruits and flowers enlivened with insects. In the Louvre, No. 192, is a table with a green cloth, on which lie various fruits, a bunch of grapes, strawberries, and an oyster. This is a model of power and transparency, and of the utmost truth of detail and delicate execution in a fine impasto. As a specimen of those subjects by him which incline to still life, I may mention one, also in the Louvre, No. 193, a table, with bowls, water-pots, and dishes, with fruit, knives, a table-cloth, and a clock. I may also observe that the galleries of Dresden and Cassel have fine pictures by the master. His works are not frequent in England.

Cornelis de Heem, son of the foregoing, born 1623 [still alive in 1678], painted successfully the same subjects as his father. For if his composition does not exhibit the same conformity to style, but is often rather scattered and accidental in effect, he is not inferior to his father in drawing and warmth of colour, and, with an equally solid impasto, almost surpasses him in melting softness of touch. He is, however, in rare instances, somewhat gaudier. Under these circumstances it is easy to understand that his works are often mistaken for those of his father. I therefore mention a few of his pictures in galleries, where he may be compared with his father. In Munich, No. 627, is a specimen of the scattered character of his composition, though displaying all his otherwise good qualities. It represents fruit and flowers, with a ham upon a table. In the same gallery, Cabinets, No. 626, are various fruits upon a marble slab, signed. The utmost truth of nature, in all parts, and transparency of colour, are here united with the rarest modelling and a melting and solid treatment. In the Vienna Gallery is another signed picture of still life, fruits, oysters, and lemons on a plate, a watch, etc. Here the same qualities are combined with a more pleasing arrangement. Finally, in the Dresden Gallery, No. 1262, is a similar subject, also signed; and, No. 1263, a boiled lobster and several fruits on a table. This latter has an astonishing depth of warm tone.

Maria van Osterwyck, born at Nootdorp, in the vicinity of

Delft, 1630, died 1693. This lady painter was a scholar of Jan David de Heem, and painted generally flowers in vases or in glasses, occasionally and successfully also fruits. In my opinion she does not occupy that place in the history of the art of this period that she deserves, which may be partly owing to the rarity of her pictures, especially in public galleries. For, although her flower-pieces are weak in arrangement, and often gaudy in the combination of colour, yet she represents her flowers with the utmost truth of drawing, and with a depth, brilliancy, and juiciness of local colouring unattained by any other flower painter. At the same time, her execution, in spite of great finish, is broad and free, and the impasto excellent. It is, therefore, not to be wondered at that the first monarchs of the age, Louis XIV., William III. of England, the Emperor Leopold, and King Augustus I. of Poland, should have given commissions to this lady. Her two best flower-pieces known to me, both inscribed with her name at length, are in the galleries of Vienna and Florence. The Vienna picture is distinguished by a large sunflower, tulips, and poppies. The glowing colour and peculiar brilliancy of both the last-named flowers I never saw so perfectly represented by any other painter. But the arrangement is tasteless, and the green colour has darkened. The Florence picture is better in the last-mentioned respect, and equal in every other. Two pictures in the Dresden Gallery, flowers in a glass vessel, No. 1535, and a fruit-piece, No. 1536, are by no means of the same merit as the foregoing.

Abraham Mignon, born at Frankfort [1635], died at Wetzlar [1679]. He was first instructed in the art in his native town by Jacob [Murel]; but his pictures bear far more the impress of his second master, Jan David de Heem. The most that can be said in his praise is that he approaches the latter in his best works. But he is less tasteful in arrangement, much weaker in drawing, not only less warm and clear in scale of colour, but, on the contrary, cold and heavy in many of his pictures, and with an execution at once less free, more minute, and sometimes trivial and oversmooth. He must have plied his brush very diligently, for his pictures are pretty abundant both in public and private

galleries. In the Amsterdam Museum, No. 960, is a marble Table, on which are fruits and flowers, a boiled lobster, a silver plate, etc., approaching Jan D. de Heem in harmony and softness of touch. In the same gallery, No. 961, Flowers in a Vase, with a cat and a mouse-trap, is a good picture in his usually inferior tone and touch. No. 964 in the same collection at Amsterdam is a dish with grapes, pomegranates, oysters, and white bread, which, in composition, warmth and harmony of tone, and truth of nature in every detail, belongs to his best pictures. Next to this may worthily be placed two pictures in the Louvre, No. 330, a Nosegay of field flowers, and No. 333, Flowers and Fruit. Two others, on the other hand, No. 329, a Squirrel, dead Fish, and Birds, and No. 331, a Flower-piece, are examples of his scattered arrangement, cold tone, and hard details. In the galleries of Munich and Dresden are excellent pictures by him; but his little success in the representation of dead animals, as large as life, is proved by a dead Cock and other Birds, No. 1621 in the Dresden Gallery.

Jacob Walscapelle. He also belongs to those numerous and admirable Dutch painters whose names are only known by the signatures on their works. From this source alone we gather that he flourished about 1670, and formed his art, with admirable success, upon the example of Jan D. de Heem, whose scholar he may also have been. No other painter so nearly approaches De Heem in fine style of arrangement and tastefulness of feeling. Also in sense of harmony and truthful execution of detail he comes very close to his model. Only in depth of transparency of colour, and in decision of modelling, does he fall short of De Heem. The reason why his pictures appear so rare is, because most of them are attributed to one of the De Heems. This is the case with a flower-piece in a glass vessel, of beautiful arrangement and powerful tone, in the Dresden Gallery, No. 1258, which, though signed with the name of Walscapelle, is there assigned to Jan D. de Heem. A rich festoon of fruits, mingled with flowers, and enlivened with butterflies and other insects, of the finest quality of arrangement, colour, and touch, is in the Berlin Museum [withdrawn].

Two pictures by him, which I have not seen, are in the Gallery at Schwerin.

Pieter de Ring is a painter who [entered the Guild of Leyden in 1648, and became] a good follower of Jan D. de Heem. A picture inscribed with a ring, as a sign of his name, representing fruit, a boiled lobster, oysters, bread, etc., is in the Amsterdam Museum, No. 1201, and nearly equals his model. In the Berlin Museum, No. 918, is another, inscribed "P. de Ring, ft. 1650," which shows him in a more original form. It represents a globe, a book in which is the picture of a man blowing soap-bubbles, an hour-glass, dice, musical instruments, etc., in very picturesque arrangement and of capital execution.

I now approach a group of painters who were especially devoted to that class of still life in which dead birds are prominent; and who also occasionally painted fruit and flowers. A cool general tone usually prevails with them.

Evert van Aelst, born at Delft 1602, died 1658. He painted dead birds, sometimes also a hare, and all kinds of instruments of the chase, with great truth and detail, in a grey and somewhat heavy tone. His pictures occur rarely in public galleries. Two of this class are at Dresden, Nos. 1284 and 1285;[1] two at Berlin, Nos. 921 and 936; [and two at the Uffizi in Florence.]

C. Lelienbergh, known only from the signatures on his works, was a contemporary of the above, and executed similar subjects, to which he sometimes added fruit and vegetables, with good drawing, and in harmonious though cool keeping. His very decided touch is also broader. His pictures are also but seldom found in public galleries. The Berlin Museum has one, No. 990, a table on which are two woodcocks, and smaller birds, quinces, and artichokes; signed, "C. L. 1650." The Dresden Gallery has also one specimen, No. 1783, a dead partridge and a ring-dove, signed, "C. Lelienbergh, f. 1654." The dates on other pictures show that he was still living in 1663.

Willem van Aelst, born at Delft 1620, died at Amster-

[1] [This picture (1188) is signed "Guill^mo van Aelst, 1644," and is therefore by E. van Aelst's nephew Willem.] [Berlin, No. 936, is withdrawn.]

dam 1679. He was the scholar of his uncle Evert van Aelst, whom he far excelled, being, without question, the best master of this group. The pictures by him, representing, like those of his uncle, dead birds, are, as respects picturesque arrangement, finely balanced harmony of cool but transparent colour, perfect nature in every detail, and delicate and soft treatment, admirable types of the perfection of the Dutch school. Specimens of this class are a picture in the Munich Gallery, Cabinets, No. 357, of two dead partridges and instruments of the chase, and another in the Berlin Museum, No. 961, signed "W. v. Aelst, 1653," representing a marble table with two woodcocks and other small birds, and two French partridges suspended above. His favourite subjects, however, were fruit and other eatables, herrings, oysters, bread, etc., with glasses and gorgeous vessels in gold and silver. These have all the same excellent qualities. A very choice picture of this class, including also peaches, grapes, and a piece of mother-of-pearl, is in the Berlin Museum, No. 975. It is inscribed "Guillelmo van Aelst, 1659." Three other good pictures of similar subjects are in the Dresden Gallery, Nos. 1286, 1287, and 1288.[1] [Four are in the Pitti at Florence.]

Some other painters may be characterised as executing subjects of still life, with various vessels, especially of metal, and fruit and eatables, in a warm, brownish, but somewhat heavy tone.

The most notable is WILLEM KALF, born at Amsterdam 1630, died there 1693. He was the scholar of Hendrik Pot. A specimen of his art may be seen in the Amsterdam Museum, No. 743, in which a silver vase of elegant form, and a porcelain vessel with oranges and lemons, etc., are skilfully arranged and solidly painted in a powerful tone. By way of exception he occasionally painted *genre* subjects, especially kitchens, in which utensils and vegetables play the chief part. The Louvre has one of these, No. 259, with a few figures of good chiaroscuro and powerful touch.

C. PIERSON. This name is wrongly given to Pieter Claasz, father of Berghem, who lived in Haarlem 1617-61, and

[1] [No. 1288 is signed, "B. van der Ast."

painted, with the monogram P. C., drinking vessels, table utensils, and eatables, in a rather monotonous and heavy brown tone, though with much skill of drawing and touch. Two pictures of the kind, the last signed with his monogram, are in the Berlin Museum, Nos. 948 and 985A.

Good painters in this department of art are also PIETER ROESTRAETEN, born at Haarlem 1627, died in London 1698, a scholar of Frank Hals; and WILLEM KLAASZ HEDA, born at Haarlem 1594, [still living in 1668],[1] who also occasionally painted game, fish, and birds. I am not able, however, to indicate any work by the first in galleries. By Heda's hand there is a breakfast subject of broad masterly treatment in the Germanic Museum at Nuremberg, No. 289. [One of his earliest pictures is a tin tray with ham, bread, and glasses, No. 619 in the Munich Pinakothek, signed "Heda, 1635." The adventures of his relative, Cornelis Cleesz Heda, as a painter at the Court of an Indian prince, are told by Van der Willigen.][2]

Finally, I call attention to a small number of painters who took pleasure in representing all kinds of plants upon a dark background, with butterflies and other insects about them, and below, between mushrooms and other such growth, snakes and lizards, and toads and frogs, sometimes fighting with each other. Pictures of this kind have, upon the whole, a dark effect, and are therefore not often admitted into collections.

The founder and chief painter was OTTO MARSEUS (also often wrongly called Marcellis) VAN SCHRIEK, born in Amsterdam 1613, died 1673. His works are skilfully arranged, the single objects well drawn, of great truth of nature, careful detail, and powerful colour. In the Dresden Gallery are two pictures; No. 1400, a poppy-plant, and, in the grass below, a hedge-sparrow's nest, out of which a snake is stealing an egg, and in the foreground a polecat who seems in-

[1] [A. van der Willigen, 'Les Artistes,' p. 156.]

[2] [C. C. Heda was registered in the Guild of Haarlem in 1587. Being at the Court of the Emperor of Germany in 1605, he was taken into the service of an Indian prince, whose envoy was at that time at the Imperial Court, and he subsequently lived (till 1617) at divers places on the coast of Coromandel. See Van der Willigen, 'Les Artistes,' pp. 153-5.]

clined to do the same. The other picture, No. 1401, has only a plant with insects. In both the many white butterflies occasion a spotty look. A picture of similar composition, in the Berlin Gallery, No. 959, signed with the name at length, contains two snakes hissing at each other. It is far more harmonious in effect [It is now withdrawn.]

Matthew Withoos, born 1629, died 1703, trod close in the footsteps of the foregoing painter, who was both his friend and teacher. Also Nicolaus Vromans, called the Snake Painter, born 1655. Both of these painted with much skill in the style of Van Schriek. I am not, however, able to quote a specimen of their art in any public gallery.

CHAPTER VIII

THE GERMAN PAINTERS OF THIS PERIOD.

The number of painters who worthily represent German art at this time is, for the reasons I have before given, but small, the more so as the greater number of Germans of distinguished talent, such as both the Ostades, Caspar Netcher, Govaert Flink, and Johann Lingelbach, repaired in early life to Holland. There they adopted both the feeling and technical practice of the school, lived, brought up scholars, and died there; so that they are rightly included among the masters of the Dutch school. Even such painters as we are about to consider are some of them scholars of Dutch painters. They, however, returned to their own country, and there took up an independent position. Other German painters, on the other hand, were also subject to the influence of Italian schools—those of the eclectic and naturalistic painters —and, later, to that of Pietro da Cortona, Trevisani, and of other painters of the late Venetian school. Some painters even, like Ulric Loth and his son Carl, adopted not only the entire manner of the Venetian school, but lived even in

Venice, so that they are justly reckoned among the Italian schools.

I take first in order the historical painters.

Paul Juvenel, born at Nuremberg 1579, died at Presburg 1643. He was the son of Nicolas Juvenel, a Dutch painter of perspective views, who had settled in Nuremberg, and received his first instruction from his father. His second master was Adam Elzheimer. In the only work I know by him—the paintings on the ceiling in the small hall of the Town-hall at Nuremberg—it is evident from the chief compartment, representing a German emperor surrounded with allegorical figures, that he shared the unfortunate taste for allegory which prevailed at that time. Two of the other compartments, however, Horatius Cocles defending the Bridge, and the Entrance of Attila into Rome, are of animated conception, and all alike are powerfully coloured.[1]

A far more important name is that of Joachim von Sandrart, born at Frankfort 1606, died in Nuremberg 1688. Having acquired the knowledge of drawing from Theodor de Bry and Matthew Merian, and that of engraving from Egidius Sadeler, he turned for instruction in painting to the school of Gerard Honthorst at Utrecht. In 1627 he went to Italy, first to Venice and then to Rome, where he spent many years in an independent position, not only in the character of a painter, but in that of a man of general cultivation, in the society of the best artists and of other distinguished men of the time, such as Galilei and the Marchese Giustiniani. On returning to Germany his art became very popular, namely, in Bavaria and Austria; and he executed numerous altarpieces for Munich, Augsburg, Würzburg, Bamberg, Regensburg, Eichstädt, Freising, Landshut, Salzburg, Linz, etc., and for various convents in Austria. Besides these, he treated in various ways subjects from history, mythology, and allegory, and painted a large number of portraits. His line of art was from the first decidedly realistic, which was further fostered by the instruction of Honthorst. But, although the influence of that master is unmistakably seen

[1] [One of Paul Juvenel's works is a copy of Albert Dürer's Coronation of the Virgin. It is now in the Saalhof at Frankfort am Main.]

in his works up to a late period, yet we often perceive a happy inspiration derived from Rubens and Van Dyck. Sandrart united good drawing, and feeling for composition, with a thorough use of the brush. Up to 1645 also most of his pictures show a prevailing warm and transparent colouring. After that he degenerated more and more into a heavy brown tone. The following works are characteristic of him: —The Death of Seneca, in the Berlin Museum, [withdrawn,] executed in Rome, and therefore before the year 1634, for the Marchese Giustiniani. This is a night-piece, quite in the style of Honthorst, more delicately drawn, but far less transparent in colour. His best picture known to me is in the Amsterdam Museum, No. 1279, the Amsterdam Archers' Company at the entry of Mary of Medicis, the bust of whom occupies the centre of the picture. This work was doubtless executed during a prolonged residence in Amsterdam after the year 1637; and its larger conception of forms, greater vivacity of heads, some of which are not unworthy of Van Dyck, and higher qualities of colour and treatment, show that the vicinity of the great Dutch masters, Van der Helst and Rembrandt, had stimulated his powers to the utmost. On the other hand, his pictures of the Months, [once] in the Munich Gallery, are specimens of his solid but rather vulgar manner, in the taste of Honthorst. The subjects, as in illuminated calendars, are the occupations of each month. Thus January, No. 101, is represented by an old man in an arm-chair, warming himself at a fire: February, No. 102, by a fat cook. The first shows the obvious influence of Rembrandt; the second that of Jordaens. The other pictures will be found under Nos. 115, 116, 117, 140, 141, 142, 159, 160, 161, and 163. In allegory, properly speaking, he principally followed Rubens. A good specimen of this class, Pallas and Saturn defending the Genii of the Fine Arts against the Furies of Envy, signed and dated 1644, is in the Gallery at Vienna. On the other hand, an example of his failure in the department of mythology is seen in his Apollo rejoicing over the defeat of the Python, in the Gallery of the Uffizi at Florence. The god is as vulgar in feature as in action. A small picture of the Marriage of St. Catherine,

dated 1647, in the Vienna Gallery, though still showing the influence of Rubens, is already weak and insipid in tone. An Archimedes with his Sphere, in the same gallery, dated 1651, and carefully painted in the manner of Honthorst, is of heavy brown-red tone in the flesh. Finally, though far inferior to his Archers' Company in Amsterdam, I may mention his Celebration of the Peace of Westphalia, painted in 1650, and now in the Landauer Brüderhaus at Nuremberg. Here, while his colour is heavy and dark in other respects, his heads, many of them portraits, are well painted in a warm tone, especially his own portrait, which is on the right in the foreground. Sandrart's merit as a writer upon Art I have already mentioned.

Carl Screta, born at Prague 1604, died there 1674. He formed himself as a painter in Italy—namely, in Rome—which he visited in 1634 in company of Wilhelm Bauer. He was, however, so original and remarkable in talent, that no imitation of any master can be traced in his works, though they show that he availed himself of all means of cultivation in art. This painter was endowed with a singular facility of invention. Many of his historical pieces display a fire allied to Rubens. His male saints are characterised by power and dignity, his female saints by a feeling for beauty: both of them show an elevated and warm feeling. At the same time his best pictures have excellent keeping, and display thorough knowledge of chiaroscuro. Finally, he is spirited in the use of the brush, and of great softness. With the exception of his portraits, which, in arrangement, transparency, and power, recall Van der Helst's earlier works, there is something in his heavy dark shadows which shows the influence of the degenerated practice of the school of the Carracci. The fire of his ideas also often hurries him into extravagant attitudes and incorrectnesses of drawing, and even into works of great superficiality in every respect, which are very unworthy of his art. Of the 103 altarpieces by him, quoted by Diabacz,[1] I can only adduce a few. Among those in the Theins church at Prague I may mention St. Luke painting the Virgin on the Altar of the Painters. An

[1] Künstler Lexicon für Böhmen.'—Prag. 1815, 1 vol. quarto, bei Haase.

excellent example also of his talent for large and dramatic compositions is the picture on the high altar of the Maltese church in that part of Prague called the "Kleinseite." The subject represents the Infant Christ (in this respect a new motive), with the archangel Michael and other angels, hurling, at the request of John the Baptist and other knights of St. John, thunderbolts against the Turkish fleet, the destruction of which is seen in the background. The invention is very bold, the colouring powerful, and the heads of the knights noble.[1] On another altar in the same church is the Martyrdom of St. Barbara by her father, for her refusal to worship idols. Here the saint is very beautiful and elevated in character and expression. As an example of Screta's power as a portrait painter, I may give a man seated, with a crayon in his hand, looking at a woman standing by him, in the Gallery of the Estates at Prague, No. 5, in the tenth room, which also contains other good but subordinate pictures by the artist.

Matthias Simbrecht or Zimbrecht, born at Munich, died of the plague at Prague 1680. It is not known who was his master; but his pictures show that he formed himself especially after Raphael, and lead us to conclude that he spent much time in Italy. He appears only to have painted subjects of a religious import. I know of no other instance at so late a period where this great model has been imitated with such rare simplicity and repose of composition, elevation of forms, purity of feeling, and fine taste in drapery. With these qualities, also, Zimbrecht combines a warm and powerful colouring. Judging from the small number of his existing pictures, it would appear that he did not attain to old age. On the high altar in the church of St. Stephen, in the Neustadt, at Prague, is a large composition by him of good arrangement. In the details the influence of the school of the Carracci is, in this instance, evident. The colouring is of a power recalling Rubens. A picture of S. Rosalia, on another altar in the same church, shows, however, the influence of Raphael above mentioned, which is still more apparent in two pictures

[1] The assistance of another painter, who completed this unfinished picture, does not appear to have been of much importance.

—Joachim and Anna teaching the Virgin to read, and the Visitation—originally painted for the Hiberner church, now in the Gallery of the Estates.

Johann Georg Heintsch, born in Silesia, lived, from 1678 to his death in 1713, in Prague. He formed himself, in many respects, upon the model of Carl Screta; but was more ideal in tendency, and had a peculiar feeling for grace of action, and for purity and sweetness in the heads of women and children. In colouring he adheres to a cool but clear tone, and excels in broad and tender treatment. The following are remarkable pictures by him:—the youthful Christ disputing with the Doctors, in the Estates Gallery at Prague; the head of the Christ, in pure and childlike expression, recalls Borgognone, and the expression in the heads of the Virgin and Joseph is dignified and animated. The standing figure of the Virgin, painted in 1696 for an altar in the church of the Karlshof at Prague: this is excellent in form and expression. Christ after the Temptation ministered to by Angels, in the summer refectory of the Strahow Convent at Prague: the conception of this is highly original; Christ is seated at a table which is richly supplied with viands by graceful angels; one of them is flying up with a dish, on which is a large crab; the Saviour, who is thoroughly dignified in form and expression, has just selected an oyster, while the angels perform their business with the utmost respect.

Heinrich Schoenfeldt, born at Biberach 1609, died at Augsburg 1675. He was the scholar of Johann Sichelbein, but completed his studies by a journey to Italy. His artistic powers were very versatile, for he treated sacred and profane, mythological and allegorical figures. He also painted idyllic subjects with landscapes. At the same time, the number of his altar-pictures in churches in Munich, Bamberg, Salzburg, Eichstädt, Augsburg, Brixen, Ingoldstadt, and Nördlingen is very considerable. He has great skill in composition, and frequently something pleasing in his figures, nor are his works wanting in keeping. But the drawing is superficial, the colouring only occasionally transparent, but more generally crude and heavy in the shadows. His execution is sometimes broad and powerful,

sometimes tender and soft. His works, accordingly, vary greatly in value. As a good specimen of his altar-pictures, I may mention his Crucifixion in the cathedral at Würzburg, and, as one of his Old Testament subjects, the Reconciliation of Jacob and Esau, in the Vienna Gallery, which is remarkable for composition, keeping, silvery tone, and careful finish. A somewhat larger example of the same subject, and its companion, Gideon watering his flocks in the Jordan, in the same gallery, belongs, on the other hand, to his cold and spotty productions. He is still more unattractive in mythology; as, for example, the Battle of the Giants, in the Dresden Gallery, No. 1988. Two other subjects, however, in the same gallery, Nos. 1989 and 1990, musical parties in the costume of his time, though decorative in treatment, are lively in action and clear in colour.

I now proceed to the painters of *Genre*.

By far the most distinguished of this class is [Johann] Heinrich Roos, born at Ottendorf, in the Palatinate, in 1631, died at Frankfort 1685. Having been brought to Amsterdam when a boy, he received the instructions of Julien Dujardin from his ninth to his seventeenth year, and afterwards those of Adrian de Bye. When he left Holland is uncertain, but there is no doubt that he settled in Frankfort in 1671. He devoted himself almost exclusively to animal painting; his subjects being placed in landscapes, which, by the introduction of buildings, ruins, and fountains in the Italian taste, show the influence of Weenix and Berchem. These landscapes have too often the effect of dry compositions as opposed to the fresh and perfectly natural scenes which give such a charm to Paul Potter's and Adrian van de Velde's cattle-pieces. Nevertheless Heinrich Roos may be said to have united a choice taste in composition with the most delicate feeling for nature and admirable drawing in his animals, of which his sheep may be considered the most successful. Although most of his works are satisfactory in keeping, warmth, and transparency of tone, yet feeling for colour was altogether the weaker part of his talent, so that many of his pictures have a gaudy, and others an insipid and cold effect. However free and deli-

cate also the use of his brush, he does not equal the great Netherlandish painters in the quality of impasto. The number of his works, notwithstanding their great finish, and a life not extended beyond fifty-four years, is great; thus showing that he must have exercised great industry. Of the German galleries, Munich and Dresden are those which possess most examples of his art. The earliest dated picture I know by him is inscribed 1663. It represents flocks reposing, with a shepherd who is taking a lamb to a girl, and is in the Gallery of Schleissheim.[1] The composition is agreeable, the lighting brilliant, and of unusually powerful impasto, but somewhat crude in effect. As a specimen of how crude and spotty this master could sometimes be, I may mention a white Ox going through the water, in the Munich Gallery, No. 1413. On the other hand, Flocks reposing, with a shepherd and shepherdess playing with a ram, at Schleissheim, is of charming composition, harmonious and juicy colouring, and careful finish. Two of his best pictures, both dated 1672, are in the Vienna Gallery. The one, with cattle near a well, is beautifully composed, of sunny lighting, and transparent in every part; the other, with cattle grazing near a ridge of rock, adds to the same qualities a still greater power and a truthfulness in the harmonious evening lighting which is rare for him. A picture in the Berlin Gallery, [withdrawn,] remarkable for its size, 4 ft. $1\frac{1}{4}$ in. high by 6 ft. $2\frac{1}{2}$ in. wide, and for the richness of the composition, dated 1683, is far less harmonious. The stately landscape, in this instance, contains a numerous flock, and also a hunting party refreshing themselves at a well. Of his cattle-pieces in the Stadel Institute at Frankfort, No. 278, a Flock reposing near columns, and a shepherd with a lamb, dated 1674, are the most remarkable for transparency of tone. No. 277, in the same collection, a portrait of himself, bust size, as large as life, as well as another in the Schleissheim Gallery, show by their good drawing and mo-

[1] [This picture is signed "J. H. Roos, fecit 1679." An earlier picture in the Munich Gallery is No. 1411, Cabinets, representing a brown ox, a ram, and a flock of sheep, signed "J. H. Roos, fecit 1661."]

delling, and masterly treatment, that he was quite equal to his subject. The colouring only is somewhat cold and heavy. But in his etchings, where colour does not come into the field, Heinrich Roos asserts his equality with the greatest of the Dutch painters. The extraordinary truth of his animals, especially of his sheep, in which, to my feeling, he stands alone, and the admirable drawing, which grapples securely with the most difficult foreshortenings, are here combined with the highest dexterity of hand, by which every detail—for instance, the various coats of the different animals, cows, sheep, and goats—is rendered with the happiest result. Nor is this purchased with any sacrifice of general keeping or chiaroscuro. Bartsch enumerated thirty-nine plates by Heinrich Roos, to which Weigel has since added three: one of the finest among these is No. 13, called by Bartsch "La Bergère," of which, notwithstanding their great rarity, two impressions are in the British Museum; and No. 38, a rich landscape in the Italian taste, with a shepherd asleep, and his little flock in the foreground. The effect of this etching is as picturesque and warm as the treatment is broad and spirited.

Philip Roos, called Rosa di Tivoli, son and scholar of the foregoing, born at Frankfort 1655, died at Rome 1705. In his earlier time he painted in the same style as his father, but after settling at Tivoli formed a peculiar style for himself. His subjects are figures and animals the size of life, painted in a broad and decorative manner. Occasionally his figures are taken from sacred or profane history, such as Noah leaving the Ark, or Orpheus playing the Fiddle. Notwithstanding that his animals are painted freely with a broad brush, the greater number of these pictures, by their superficial treatment and heavy brown colour, which extends over the whole, with the exception of the lights, have a most unpleasant effect. Belonging to the better specimens of his art are —Noah surrounded with all kinds of animals, in the Dresden Gallery, No. 2007, and a Flock of Sheep, with the shepherd asleep, in the Vienna Gallery; where are also two Combats of horsemen, rare subjects with the painter, and a view of the Falls of Tivoli [?], a careful work of powerful colour.

Among the twenty-one pictures also in the Gallery and Château at Cassel are some of his best works.

Carl Ruthard. Nothing is known of this master but that he visited Italy from about 1660 to 1680. He painted principally stag and bear hunts, in which, however, the huntsmen do not appear at all, or play a very subordinate part. He also took pleasure in depicting the habits of these animals, and also of lions, panthers, aquatic birds, etc., either peacefully dwelling in the wilderness, or engaged in combat with each other. Generally speaking, they are given on a small scale, and only by way of exception as large as life. Ruthard represented the habits of these animals, especially their momentary action in combat or the chase, with much spirit, and, being an excellent draughtsman, with much truth. But his compositions have often something indistinct, and his colouring is cool, and frequently also heavy. His very careful execution, which seeks even to express single hairs, becomes often trivial. Pictures by him occur most in German galleries—Dresden possesses four: Stags upon a Precipice, No. 2024 ; Stags attacked by Dogs, No. 2025 ; and a Fight between Bears and Dogs, No. 2026, Berlin also has pictures of both the last subjects [both now withdrawn], the Stag-hunt bearing the name of the master. Another Stag-hunt in the Vienna Gallery, signed with the monogram only, is particularly dark and heavy. I know but of one picture by him not in German galleries, which is No. 476, a good picture, in the Louvre, representing a Bear-hunt.

Johann Philip Lembke, born at Nuremberg 1631, died at Stockholm 1713. He received instruction in the art from Matthew Weyer and George Strauch. His subjects were chiefly taken from military life—skirmishes, fights, marches, sieges, etc.—in which he displays great vivacity of conception, very able drawing, powerful and clear colouring, and a broad and free execution. These qualities are exemplified in a Skirmish, in the Vienna Gallery, the only picture by him I can speak of from personal observation. His principal pictures are doubtless to be found in Stockholm, to which court he was summoned as painter, and, namely, in the château of Drottningholm.

Frans Werner Tamm, born at Hamburg 1658, died at Vienna 1724. He visited Italy, and there devoted himself to the painting of fruits and flowers, following especially the decorative manner of the painter Mario Nuzzi, though giving, by means of dead birds, game, and vessels, an additional attraction to his pictures. Although skilful in arrangement and well drawn, pictures of this kind are generally heavy in colour as well as decorative in treatment. Subsequently, having been called to the court of Vienna, he devoted himself to the study of the Dutch masters, such as Jan Weenix and Melchior Hondecoeter, and executed pictures of a far clearer and more careful description in their manner. Of the seven pictures by him in the Vienna Gallery, the one representing poultry and a white rabbit in the foreground is the most remarkable. In truth and masterly treatment it resembles Hondecoeter. The Liechtenstein Gallery at Vienna has also several of his works.

BOOK VI.

THE DECLINE OF ART.

1700—1810.

INTRODUCTION.

The deterioration of painting both in Belgium and Holland, which had begun to show itself in the latter time of the last period, now took the unmistakable character of a total decline. The faculty of invention, that first condition of an independent art, became entirely paralysed, and historical painting, for instance, ceased altogether, or, where attempted, followed chiefly, according to the precepts and practice of Lairesse, certain academic rules which destroyed all originality. In all other departments of art, the various branches of *genre*, landscape, marine, and architectural painting, a generally spiritless imitation of the great masters of the foregone period took place. In portrait painting only, where the painter is referred directly to nature, respectable works were produced, and in flower painting pictures even of a high quality. What is particularly characteristic of this time is the fact that the feeling for colour was gradually lost, and the pictures became gaudy, cold, and dark. This circumstance is intimately connected with the degeneration of technical practice, whose essence consists in the happily balanced proportions of the solid and the glazing colours. Thus, by the predominance of the first a picture loses in transparency, and becomes heavy and dull. A want of caution also as to the durability of the colours became a fertile cause of changes, by rendering the picture liable either to darken or to lose colour. Finally, the quality of execution degenerated in two extreme directions—becoming either very slight and decorative, or too

smooth and meagre. As the interest which is attached to the works of art of this period is, as compared with that belonging to the former time, very subordinate, I shall content myself with considering only the most remarkable and characteristic painters of their time, and also only a limited number of their works.

CHAPTER I.

THE FLEMISH SCHOOL.

The historical painter is here the most weakly represented. The following two masters are most characteristic of the period :—

Balthasar Beschey, born at Antwerp 1708, died 1776. Although in his youth he painted landscapes in the taste of Jan Breughel, who was now greatly imitated, he applied himself later to historical and portrait painting. Judging from his pictures from the life of Joseph, Nos. 12 and 13, in the Antwerp Museum, he appears, of all the earlier masters, to have chosen Gaspard de Craeyer for his model. He is not wanting in talent or in feeling for harmony, but expression, form, and colouring are all weak. In the department of portrait painting also, represented in No. 14 in the Antwerp Gallery, which is his own portrait, he appears easy in conception and careful in execution, but weak and gaudy in colouring. Several younger brothers of Balthasar Beschey practised painting under his instruction. Their subjects were generally careful, but, in point of colour, feeble copies on a small scale from works by Rubens and Van Dyck.

Andries Cornelis Lens, born at Antwerp 1739, died there 1822. He was the scholar of Carel Eyckens and Balthasar Beschey. This master marks the last faint efforts and degeneration of this once famous school, in which he takes the same place as Függer in Vienna towards the

German school, with this exception, that he is far inferior to the latter. His compositions are lame, his heads of a monotonous and feeble prettiness, his flesh of a thoroughly untrue tone, sometimes honey-like and sometimes rose-tinted, and his execution uncertain and puffy. It is no little remarkable that this, the last and most unworthy scion of the school, considered it beneath his dignity to belong to St. Luke's Guild of Painters in Antwerp—a company of which Quentin Massys and Rubens had been members—and that at his instance it was actually dissolved. As the grounds for my opinion of this artist, I may mention some of his historical pictures:—An Annunciation, No. 234, and an allegorical subject, dated 1763, No. 236 of the Antwerp Museum; also a Delilah cutting off Samson's hair, in the Brussels Museum.[1] Even in portraits, where nature was immediately before him, such as his own and that of the engraver Martenasie, No. 235, in the Antwerp Museum, and the Emperor Leopold's, in the Brussels Museum, he was empty in form and conventional in colour.

In this dearth of interest the works of various *genre* painters, usually combined with landscape, in the manner of Jan Breughel, though of very inferior value, are still somewhat more cheering.

Balthasar van den Bossche, born 1681 at Antwerp, died 1715, is favourably distinguished among this class. He usually painted masquerades, apothecaries in their laboratories, market-criers, etc.; also occasionally portraits. His pictures are arranged with discrimination; the heads lively and individual, the colouring powerful and warm, though of rather too uniform a brick-red in the flesh, and the stroke of the brush of a certain softness. As a specimen of his art, I may name the reception of a Burgomaster of Antwerp in the younger Guild of Cross-bow Shooters, in the Museum, No. 379.

Jan Joseph Horemans, born at Antwerp 1682, died there 1759. He generally painted conversation pieces, peasant parties, quack doctors, etc. He was skilful in composition, and executed his works carefully; but the heavy and un-

[1] [Lens' pictures have been withdrawn from the Brussels Museum.]

truthful colouring of every part renders his pictures little attractive. Only two of the galleries known to me have any of his works: Cassel, namely, five, Nos. 774-778, and Dresden two, 1172 and 1173. These are all of the class of subjects I have mentioned. In the Antwerp Museum also, No. 200, is the Admission of an Abbot of St. Michael into the Fencing Company.

Theobald Michau, born at Tournay 1676, died [at Antwerp] 1755. He painted subjects in the style of Pieter Bout, which are pleasingly composed and skilfully executed, but feebly coloured. His brick-red flesh-tones are particularly disagreeable. The Vienna Gallery has two pictures signed with his name—a summer and winter landscape with numerous figures. [A group of peasants near some cottages, No. 126 in the Museum of Rotterdam, is signed "T. Michau."]

Karel van Falens, born at Antwerp 1684, died at Paris 1733. He imitated Wouverman with some success. But his touch is too smooth. The Dresden Gallery, No. 1082, has a Departure of a Party of Falconers—the Berlin Gallery, No. 100, figures and animals in a landscape [now withdrawn].

Jan Frans van Bredael, born at Antwerp 1683, died there 1750. He also imitated Wouverman not unsuccessfully, but is inferior to him in every respect, especially in his heavy brown shadows. Two of his pictures are in the Dresden Gallery, Nos. 1829-30.

Karel Breydel, born at Antwerp 1677 (?), died at Ghent 1744 (?). He was a scholar of Peter Rysbraek, and painted alternately views of the Rhine in the taste of Jan Griffier, and scenes from military life in imitation of Van der Meulen. As regards public galleries, I only know one specimen of him, a Combat of Horsemen in the collection of the Duke d'Aremberg at Brussels. [Two Cavalry Skirmishes, No. 189 and 190, are in the Brussels Museum; one of them bears the painter's signature.]

Pieter Snyers, born at Antwerp 1681, died 1752. He painted portraits, flowers, and landscape, and, in a rocky landscape in the Antwerp Museum, No. 337, shows himself to be one of the best painters of this period.

Simon Denys, born 1755 at Antwerp, died at Naples

1813. He attended the atélier of H. J. Antonissen, went to Italy in 1786 and settled at Naples, where he was appointed first painter to the king. He painted landscapes in the Italian taste, which are judiciously composed and skilfully executed, but of an insipid and heavy tone of colour. Three pictures of this class are in the Antwerp Museum, Nos. 62-3.

Finally, I should mention Balthasar Paul Ommeganck, born in Antwerp 1755, died there 1826. He also studied under Antonissen, and became a good painter of cattle, especially of sheep, and one of the best landscape painters of his time. He decidedly pursued a realistic tendency, and often introduces into his pictures the picturesque scenery of the Maas in Walloon Belgium. His sheep have great truth of nature and careful execution. The landscape is of good general harmony, the lighting treated in large masses, and the aërial perspective delicate. But his colouring is heavy, and often cold in tone, and his otherwise skilful touch somewhat thin and bladdery. His numerous pictures are, with few exceptions, in private galleries, and vary much in value. But the Louvre has two landscapes with cattle, principally sheep, Nos. 364 and 365—the first is dated 1781; the Brussels Gallery, a landscape from the forest of Ardennes, [withdrawn,] of brilliant and very tenderly graduated lighting, though dull in the shadows, and too woolly in the animals;[1] and the Cassel Gallery, and the adjacent Château of Wilhelmshöhe, have three pictures, Nos. 1035, 1036, and 1037, which belong to his best works. Among the pictures known to me in England, that in Lord Northbrook's collection is one of the most accessible; but it is unattractive in colour, and too smooth in treatment.

[1] [This picture is no longer exhibited.]

CHAPTER II.

THE DUTCH SCHOOL.

Historical painting in Holland at this time was represented only by a few feeble scions of the cold and artificial style of Adrian van der Werff, while the majority of the painters treated generally *genre* subjects, and occasionally also portraits.

Pieter van der Werff, born 1665 at Rotterdam, died there 1718. He was the scholar and assistant of his brother Adrian, and so entirely acquired his manner that the uninitiated are apt to mistake his pictures for the work of his brother, the more so as he often copied his productions. They may be distinguished, however, to his disadvantage, by a certain poverty of feeling, weaker drawing, a colder and heavier colouring, and by a still more spiritless and smooth execution. Three pictures by him in the Amsterdam Museum sufficiently tell his style. The one, dated 1710, represents a St. Jerome, No. 1621; the others, Nos. 1622 and 1623, two girls crowning the statue of Cupid with flowers, dated 1713; and a young girl pointing to a statue of Venus, dated 1715.

Hendrik van Limborch, born at the Hague 1680, died 1758. He was also a scholar of Adrian van der Werff, and besides historical subjects, in which he appears as a faithful but inferior imitator of his master, he occasionally painted portraits and landscapes. The Louvre has two of his pictures, signed with his name, a Repose in Egypt, No. 268, and the Golden Age, No. 269.

Jan Philip van Schlichten, [died] 1745. Also a scholar of Adrian van der Werff, and though also upon the whole feebler and more mannered, yet often displaying a warmer colouring. In the Munich Gallery is a St. Andrew by him, Cabinets, No. 470 [dated 1732], and a Peasant playing the Fiddle, Cabinets, No. 469 [dated 1731].

Nicolas Verkolie, born at Delft 1673, died there 1746. He was the scholar of his father Jan Verkolie; but, in his historical pictures, imitated Adrian van der Werff. He is more affected in action and emptier in his heads; but has occasionally a warm colouring, and is careful in execution. An example of this kind is in the Louvre, No. 548, Proserpine gathering Flowers with her Companions. His *genre* pictures sometimes show good invention, but also a great coldness of colour. This is seen in a picture at Berlin, No. 1012, a girl refusing to take a partridge which is offered her by a sportsman. This artist also executed a series of plates with much skill in mezzotint.

Philip Vandyk, born at Amsterdam 1683, died at the Hague [1753]. He was the scholar of Arnold van Boonen; but belongs, in his historical pictures, to the most disagreeable of Van der Werff's imitators. His composition is tasteless, his heads unpleasing, and his execution over-smooth. Two pictures of this class, Sarah presenting Hagar to Abraham, and the Dismissal of Hagar, are in the Louvre, Nos. 156 and 157; a third, Judith with the head of Holofernes, in the Hague Museum, No. 23. But this painter is far more pleasing in his *genre* pictures, which are often characterised by happy invention, pretty heads, and a highly delicate touch. In colouring only they are generally cold and spotty. Two good pictures of the kind—a Lady playing the guitar, and a Lady at her toilette—are at the Hague, Nos. 24 and 25. Two pictures of more importance—Young People at a window, and a Girl teaching a Boy to draw, the latter signed and dated 1728—are in the Berlin Museum, Nos. 1026 and 1028. [A Young Woman dressing, in the Brussels Museum, is signed "P. Van Dyk 1726."]

Jacob de Wit, born at Amsterdam 1695, died 1784. This painter attained a marvellous excellence in the imitation of sculpture in all kinds of materials, bronze, wood, plaster, and particularly white marble, in which he produced such complete illusion that even the practised eye is deceived. He added to this a happy gift of invention, and was a good draughtsman. His most important work is the decoration of a hall in the Hôtel de Ville of Amsterdam, of

which he painted the ceiling, the spaces over the four doors, and the piers of the windows, with subjects in sculpture, statues and reliefs. Another favourite subject with the master was the representation of pretty children in the taste of Fiamingo. Of six pictures of this kind, four representing the Seasons, and one signed and dated 1751, are in the Cassel Gallery, Nos. 796 to 801, and one with the attributes of the chase in the Dresden Gallery, No. 1831. In his general style of art he may be said to have attached himself to Lairesse.

Karel van Moor, born at Leyden 1656, died 1738. He had the advantage of the instruction of Gerard Dow, Abraham van den Tempel, and of Frans van Mieris, and followed the realistic tendency of these masters. He treated both sacred and profane history on a large and small scale. But his life-sized portraits were his best works, which, in animation and mastery, have a worthy affinity to those of A. van den Tempel, though somewhat heavier in the brownish flesh-tones. Specimens of this class are the portraits of the trustees of the Leprosenhuys at Amsterdam. He painted also *genre* pictures, in imitation of Gerard Dow, and etched his portrait and that of other masters.

A suitable transition to the *genre* painters, properly so called, who also only imitated the painters of the foregoing period, is formed by the family Van der Myn, who painted occasionally historical pictures, numerous portraits, conversation pieces, and also flowers and fruit. The head of this family is Herman van der Myn, born in Amsterdam 1684, and scholar of Ernst Steven. Like him, he at first painted flowers and fruit, though he afterwards devoted himself to the branches of art I have just specified, especially to that of portraiture, which he practised frequently in a residence of several years in London. He was a good draughtsman, but cold and heavy in colour, while his execution was almost over-careful. Many of his pictures must still be in private families in England. He is seldom met with in public galleries. Flowers in a jar, in the Munich Gallery, Cabinets, No. 659, are of great merit, and show by their cool, slightly violet general tone, and by the execution

of parts, the decided influence of Rachel Ruysch. A Child, life size, with a parrot and flowers in its hands, and rich accessories, is in the Gallery at Augsburg. But the cold and heavy general tone has an unpleasant effect, though it is painted with the utmost delicacy in detail.

This painter had five sons and one daughter, who all learned the art of painting from him, and practised it in London.[1] The most successful of the family were Gerhart van der Myn, born 1706, and Frans van der Myn, born 1719. By the first is a Lady, dressed as a shepherdess, in the Berlin Museum [withdrawn]. This picture, which is signed and dated 1763, shows in the affected way with which the shepherdess is plucking a rose with her right hand, whilst she holds her apron with flowers in the other, the strong influence of the French school of that time; but it is very skilfully-painted, in a cool tone. Frans van der Myn is lauded for his mastery in the painting of various stuffs; but I know of no specimen by him in a public gallery.

I now take those *genre* painters who, occasionally, though with most unfortunate results, painted subjects from sacred and profane history—also mythology. They are seen to better advantage in portraits.

A. de Pape. This almost unknown artist is decidedly one of the best *genre* painters of this time. He is true and speaking in action, animated in his heads, harmonious, and even in some of his pictures warm in colouring, and very careful and soft in execution. An example of him is a signed picture in the Hague, No. 106, a Woman plucking a Hen, and a Boy; and an old Painter teaching two Boys to draw, in the Berlin Museum [now withdrawn].

Willem van Mieris, born at Leyden 1662, died there 1747. He was the scholar of his father, Frans van Mieris, and, besides the paternal subjects, occupied himself with representations from mythology, which, being very prosaic and insipid in feeling, and totally deficient in grace, have an odious effect. In his earlier *genre* pictures he approaches his father in merit, whom, by the way, he often copied, though always inferior in drawing and impasto. Afterwards

[1] Concerning the family Van der Myn, see Walpole, p. 425.

he became spiritless and uniform in his heads, cold and gaudy in colour, and meagre and licked in touch. In his later time he painted chiefly vegetable and poultry shops, and kitchens, which gave him opportunity to show his wonderful but most unattractive industry in the unspeakable finish of all these details. The number of pictures executed in his long life is very large. The following are very characteristic of him:—Three Children, variously occupied, in the Louvre, No. 326. The Child blowing soap-bubbles is copied from the picture by his father. This is of his earlier time, and one of his best works. The companion to it, No. 327, a Poultry-dealer laying out his stock, is somewhat less pleasing, but of similar good qualities. A Grocer's Shop also, in the Hague Museum, No. 88, is a specimen of the endless pains of his execution, and, at all events, belongs to that time when his colouring was still tolerably warm. A good copy from a picture by his father, though heavier in the shadows, is a Warrior, in the Vienna Gallery, signed and dated 1683. The companion, however, in the same gallery, dated 1684, shows how far inferior he was when left to his own unassisted efforts. The subject is a Lady in a satin dress, of great hardness and cold colouring. But in no gallery is this painter so completely seen, for better and for worse, as in that of Dresden, which has twelve pictures by him. No. 1772, a Woman pouring out wine for a Gentleman, may be mentioned as a good work for animation and execution; No. 1776, Bacchus and Ariadne, with their attendants, as a specimen of his weak manner—the heads being monotonous and disagreeable, the colouring cold, and the forms hard. Among the numerous works by Willem van Mieris in England are some of great merit. A Woman giving a violin-player something to drink, in the Bridgewater Gallery: this is of his earlier time, and approaches in every respect to the excellence of his father. A Woman and Girl, in Lord Northbrook's collection, is of signal value. One of his chefs-d'œuvre is a Ragged Youth showing a child a peep-show. This was executed for the Holderness family, and I saw it in the possession of Mr. Heusch.[1] [The largest choice

[1] 'Treasures,' vol. ii. p. 252.

of pictures by W. van Mieris is to be found in Sir R. Wallace's collection.]

Frans van Mieris the younger, born [at Leyden] 1689, died [there] 1763; son and scholar of Willem van Mieris. He exhibits the school in its utter decline, being far weaker in drawing, colouring, and even in the still careful finish, than his father. Two pictures, which are amongst his best examples, are in the Cassel Gallery: a Baker and a Woman, No. 787; and a Pedler and a Boy, No. 788. [A Fisherman, No. 130 in the Rotterdam Museum, bears his name and the date 1747.]

A. D. Snaphaan. This painter resided long in Dessau and Leipzig, and appears, judging from his pictures, to have also formed himself from the elder Frans van Mieris. He treated principally conversation-pieces, in which he approaches so near the best works of Willem van Mieris as to be often mistaken for him. A Lady at her Toilette receiving a Letter is in the Berlin Museum [withdrawn]. [There are specimens of his deceptive art in the Gallery of Wörlitz, near Dessau.]

Constantin Netscher, born at the Hague 1670, died there 1722. He successfully imitated the style of his father, Caspar Netscher, but is weaker and emptier in his heads, and heavier in colour. He is seen in the picture of a Shepherd and a Girl at a Well, in the Munich Gallery, Cabinets, No. 1402. His pictures of mythological subjects are most insipid and dull: for instance, Venus bewailing Adonis, who is metamorphosed into a flower, in the Louvre, No. 360. He is most successful in portraits on a small scale, of which he executed a large number. A portrait of a General is in the Berlin Museum, No. 1018.

Arnold van Boonen, born at Dordrecht 1669, died 1729, scholar of Schalken. He imitated his master faithfully, but is heavier and weaker in colour. Like him, his subjects are chiefly taken by candlelight. He also painted life-sized portraits with great success at some of the German Courts. In the character of a *genre* painter he is best studied in the Dresden Gallery, which possesses several of his works, viz., Nos. 1794—1800, chiefly young girls, men, and hermits,

by candlelight; and No. 1675, two Young Men, one of them smoking a clay pipe, which is the most remarkable for truth and feeling for nature.

Lodowyck de Mony, born at Breda 1698, died at Leyden 1771. He was the scholar of [Van Kessel and] Philip Vandyk, and painted *genre* pictures in the style of the latter, though a greater weakness in modelling and colour show the deeper decline of the school. The Amsterdam Museum, No. 977, has an old Woman watering a flower; the Hague Museum, No. 94, an old Woman and a Boy in an arched space; [the Rotterdam Museum, a Girl bargaining with a fishmonger, No. 139.]

Among those who in their turn imitated the landscape painters of the foregone time were the three following:—

Isaac Moucheron, born at Amsterdam 1670, died there 1744. He was the scholar of his father, Frederic Moucheron, and imitated his style with tolerable success; but he is duller and heavier in colour, emptier in the carrying out of accessories, and tamer in touch. His works are seldom seen in public galleries. He may, however, be completely known in that of Dresden, which has seven pictures by him—Nos. 1805 to 1812. One of the best is a rocky landscape, No. 1810, with underwood, with a stream flowing through rocks in the foreground. The composition is agreeable, and the treatment of a certain breadth and freedom. No. 1807 is one of the emptiest and weakest in colour; it represents a landscape, with a stream, and a gentleman and lady riding out with falcons.

Jan van Nickelen, scholar of his father, Isaac van Nickelen, the architectural painter. Landscape painting was his department, in which buildings play a prominent part. He spent some time at Düsseldorf, at the Court of the Elector of the Palatinate, and was afterwards at the Court of Cassel, where he died. His pictures are cleverly executed, but often in too decorative a style. A series of views of the Electoral château and grounds in the neighbourhood of Cassel are still in the Château of Wilhelmshöhe. The Dresden Gallery has two smaller landscapes, Nos. 1832 and 1833.

Robert Griffier, born in England, 1688. He was the

scholar of his father, Jan Griffier, and painted Rhine scenery, enlivened with vessels and figures, quite in his style. I know of no example of his art in any public gallery. Many must exist, doubtless in England, where he spent his life.

The only class of painting which may be said to have flourished at this time, and which, at all events, produced a master of the highest order, was that of fruits and flowers. The cause for this may unquestionably be found in the national love of the Dutch for flowers, which at this period became a mania. The following painters deserve a more circumstantial notice.

Rachel Ruysch, daughter of the celebrated Professor, born in Amsterdam 1664, died there 1750. She was the scholar of Willem van Aelst, and devoted herself with rare success to the art of flower painting. She also occasionally painted fruits, with great perfection. She is not so fortunate in the arrangement of her subjects as in the execution of separate flowers, which combine excellent drawing with an admirable power of execution—both these qualities extending also to the butterflies and insects she introduces. The somewhat cool colouring of her teacher prevails also in her works, only that the tone is heavier and darker. Although she practised her art with undiminished vigour to a good old age, the number of her works is but moderate. Two remarkable flower-pieces are in the Hague Museum. The largest, No. 120, is of a warmth and harmony rare with her; the tender treatment is also somewhat broader than usual. The smaller picture, No. 121, is of peculiar clearness and softness. In worthy succession to those may be classed two flower-pieces in the Munich Gallery, Cabinets, Nos. 656 and 654. A fruit-piece also in the same Gallery, No. 655, is the finest I know by her in truth, impasto, and mastery of finish. Among the seven pictures by her at the Château of Wilhelmshöhe, near Cassel, are some of her best productions.

Jan van Huysum, born at Amsterdam 1682, died there 1749. He was the scholar of his father, Justus van Huysum, a clever scene-painter, who, in this style, executed subjects of the most various kinds—animals, landscapes, marine and

architectural pieces, fruits, and flowers, and also only ornament, for the decoration of apartments, according to the fashion of the Dutch at that time. In these works he was assisted by Jan and three other sons, on which occasions Jan exhibited so great a talent for flower and fruit painting as subsequently to devote himself exclusively to this branch of art. But while the history of art frequently exemplifies the fact that painters begin their career with qualities of high finish, gradually expand as they advance in life into a broader style, and even degenerate into a decorative manner, the life of Jan van Huysum affords a rare instance of an exactly reversed course; for he began in youth with a highly decorative practice, and then gradually developed an execution of details of the utmost beauty and finish, to which he faithfully adhered even in his advanced age. That he retained, nevertheless, the power of treating his subjects in a broader manner, in his maturer years, is seen in a large bunch of flowers, in a bronze vase, standing on a marble slab, which is in the Berlin Museum, No. 972, and bears the inscription, "Jan van Huysum fecit 1722." The majority of his pictures are compositions of this class. His vases, often in imitation of terracotta, are generally antique in taste, with nymphs, amorini, etc., and of great eloquence of execution. If compared, however, with the greatest fruit and flower painter of the last period, Jan David de Heem, he must be owned inferior in style of arrangement, and in combination and harmony of colours. There are even pictures by Van Huysum which are scattered in composition and gaudy in colour. On the other hand, his peculiar sunny and clear lighting, purchased at no sacrifice of local colour, his extreme care in the modelling of the various fruits and flowers, and the exchange of the usual dark background, hitherto in vogue, which he also often adopted in his earlier time, for one of a light character,—all these qualities distinguished him favourably from his rival. If De Heem, by the harmony of his warm golden colour, be called the Titian of flowers and fruits, Jan van Huysum's bright and sunny treatment entitles him to the name of the Correggio of the same branch of art. In masterly drawing and truth of single objects, both masters may

be classed on the same level, only that De Heem's principal subjects were fruit, Van Huysum's flowers, in which he entered into greater detail; for instance, in the gloss of the tulip, the polen of the auricula, and the dewdrop on the petal. It is to these merits, fitted as they are to the capacity of the greater number of admirers of art, that Van Huysum owed the eager demand for and high payment of his pictures by princes and wealthy amateurs even in his own day, and also that, of all the painters of this class, he still commands the highest prices. Nor did he confine himself to flowers, but occasionally painted landscapes. These are generally in the conventional Italian taste, and of a monotonous green tone. His high finish also here degenerates at times into mechanical minuteness. He must have been a painter of extraordinary industry, for, though he reached the age of sixty-seven years, yet, such is the finish of his works, that the 116 pictures mentioned by Smith in his Catalogue must be considered a very large number. To these must be added a considerable number of drawings, many of them executed in water-colours, and some so highly finished as to have occupied much time. His pictures are very various in value, and their prices vary accordingly. To give an example of his earlier manner, when he was still a scene-painter, I may mention a picture in the Louvre, No. 240, of flowers on a large scale, broadly executed, in a terracotta vessel decorated with reliefs, and with a bird's nest at the side. A Table spread with Fruit, consisting of grapes, peaches, plums, and a melon, intermingled with flowers upon a light ground, and a vase with children playing in the background, in the same Gallery, No. 238, shows the master, on the other hand, at the highest development of his most favourable phase; for, in addition to his exquisite finish, admirable impasto, and glowing power of light colour, this picture has more feeling for harmony of keeping than usual. The companion piece, also painted on light ground, No. 239, with poppies, tuberoses, and anemones, in a similar vase, has also the same fine qualities. Two other pictures, also in the Louvre, Nos. 235 and 236, I may mention as examples in which the utmost delicacy of execution and luminous colouring do not com-

pensate for the scattered character of arrangement and the gaudiness of the effect. There also are—Nos. 231 to 234—four of his rather unfortunate landscapes. Again, the Amsterdam Museum has a fruit-piece by him, No. 706, painted on a light ground, which may be placed on the same level with that at Paris; while a flower-piece, No. 707, dated 1723, though otherwise highly finished, degenerates, as was sometimes the case in the attempt at clearness, into a general insipidity of tone. As a specimen of his best work known to me upon a dark ground, though scattered in composition, and not of his highest finish, I may mention a flower-piece, No. 708 in the State Museum at Amsterdam. Two pictures in the Hague Gallery, Nos. 56 and 57, a fruit and a flower piece, though very small in scale, are thoroughly characteristic of his sunny light and high finish. The galleries also of Dresden, Munich, Vienna, and Berlin possess more or less remarkable works by him. Of those in England I may mention a fruit and a flower piece, Nos. 29 and 39, in the Dulwich Gallery,[1] which are painted on a light background, and are, especially the fruit, of admirable quality. Next to these, for luminous and delicate qualities, may be considered two small bunches of flowers, on a light background, dated 1723 and 1724, both in the Bridgewater Gallery. [A masterpiece in its way is the Vase with Flowers, dated 1737, No. 796 in the National Gallery.] Two chefs-d'œuvre of the master, both as respects size—about 3 ft. high by 2 ft. 3 in. wide—richness of subject, and high finish, dated 1731-2 and 1732-3, formerly in the Cassel Gallery, I saw in Lord Ashburton's collection. Finally, I must mention some drawings of great beauty [once] in Mr. Bale's possession,[2] and a collection of 160 in that of [the late] Mr. William Russell,[3] in London.

Conrad Roepel, born at the Hague 1679, died there 1748. He was the scholar of Constantin Netscher, and painted portraits at first, but afterwards devoted himself to fruits and flowers, in which he especially followed the taste of Jan van Huysum, and in his best efforts approached him very

[1] 'Treasures,' vol. ii. p. 345.
[2] 'Galleries and Cabinets,' p. 119.
[3] Ibid., p. 188.

closely, as, for example, in a fruit and flower piece in the Cassel Gallery, Nos. 753 and 754. Generally speaking, his treatment, like that of Van Huysum's earlier time, is somewhat decorative. Five pictures of this class, festoons of flowers and fruits, with parrots, squirrels, and monkeys, are also in the Gallery of Cassel. [These are now withdrawn.] In the Dresden Gallery, No. 1823, is a flower-piece which belongs to his good works.

Jan van Os, born at Middelharnis 1744, died 1808. He distinguished himself by his fruit and flower painting, in which he took Jan van Huysum entirely for his model. His best works are not only arranged with taste, but border closely on those of Van Huysum in sunny clearness and power, and careful carrying out. The only example I know of him in a public gallery is a remarkable fruit-piece in the Louvre, No. 368.

This is the fitting place to call attention to some members of the numerous family of Hamilton, for, though the best of them were sons and scholars of the Scotch painter James Hamilton, who, in Cromwell's time, settled in Brussels, and afterwards in Germany, as a painter principally of still life, yet their works show us that they formed themselves chiefly from the painters of the Dutch school.

Philip Ferdinand von Hamilton, born at Brussels 1664, died at Vienna, where he had entered the service of the Emperor, in 1750. He painted principally subjects of the chase, especially wild animals contending for their prey, wild and tame birds, and dead animals, alternately in the taste of Jan Weenix and of Willem van Aelst. He is the best painter of the family; his animals are conceived with truth of nature, well drawn, and very carefully finished. Though somewhat feeble in colour, his pictures are always clear and of good keeping. He may be best seen in the Vienna Gallery. His chief work there is a Wolf disembowelling a hunted Stag, while another wolf is snarling at him; dated 1720. In point of truth of nature, warmth, and clearness of colour, and solidity of execution, a Leopard, in the same gallery, defending his prey, a hen, against a vulture, dated 1722, is the most admirable picture I know

by him. Also four Vultures, painted in 1723, and Aquatic Birds, painted in 1724, and three Chamois and Turkey Hens being observed by a Hyæna, are good and careful works. A Pantry with a Dead Hare and Wild Birds, in the Munich Gallery, No. 976, looks like a faded and somewhat lamely executed Jan Weenix.

Johann Georg von Hamilton, brother of the foregoing, born at Brussels 1666, died in the service of the Emperor Charles VI., at Vienna, 1740. His chief subject was horses, which, however, are treated with but little truth: his stags and does are more successful. Occasionally also he painted dead animals and hunting weapons. He is far inferior to his brother, more mannered in conception, cold, gaudy, and heavy in colour, and more spiritless in execution. The best picture I know by him is a Stag and two Does in a landscape, in the Vienna Gallery. Two horse-pieces in the same gallery have the faults I have already described. A Boar's Head, also there, is at all events careful in execution. A Dead Hare, in the Munich Gallery, No. 977, is tasteless in arrangement, and less careful than a similar picture by his brother.

Carl Wilhelm von Hamilton, born 1668 or 1670 at Brussels, died 1754, a brother of the two preceding painters. He treated subjects with all kinds of plants, with snakes, lizards, etc., after the model of Van Schriek. But he is heavier and darker in colour, and his highly finished execution is over-smooth. I know no example of him in a public gallery.

CHAPTER III.

THE GERMAN SCHOOL.

It was about the beginning of the eighteenth century that Germany began, in so far, to recover from the deep wounds inflicted on her by the Thirty Years' War, as to regain a certain amount of that prosperity which is indispensable to the general culture of art. Thus it was that a number of

pictures were produced which in some measure satisfied that longing for art indigenous in the German nation. Nevertheless the elements of the time were not sufficient to favour the development of a school of painters which could be said to bear the impress of a national character. The greater number of painters attached themselves also now either to the Dutch, the Italian, or the French schools of art; others followed the eclectic rules of academies; while there were some, principally *genre* and animal painters, who, being of a decidedly realistic tendency, adhered to nature. It is the works of these latter painters which are most characterised by true German feeling, and which inspire the spectator with by far the greatest satisfaction. But, upon the whole, a decline is observable even here in technical qualities, and feeling for clearness and harmony of colour.

I take first the historical painters.

Johann Kupetzky, born at Pössing, in Upper Hungary, in 1666, died at Nuremberg 1740. He was the scholar of the Swiss painter Klaus, but, during a residence in Italy, formed himself upon the model of the great masters there. His historical pictures, and, still more, his portraits, which were numerous, became very popular in Vienna and other places. He was a capital draughtsman, his colours were powerful and generally warm, but often rather heavy, and his touch broad and free. His impasto is occasionally exaggerated in solidity. A realistic feeling prevails in his historical pictures. His portraits, though of animated conception, have generally something affected in action. His historical pieces occur rarely in public galleries. A St. Francis, by him, is in Berlin, [withdrawn,] of portrait-like forms, but of earnest and dignified expression, and warm and powerful painting. The last may be also said of his portrait [withdrawn]; but the portrait of his daughter, depicted as a shepherdess, is affected and cold in colour. On the other hand, the portrait of a Lady, with her little Son, in the Vienna Gallery, is easy in arrangement and carefully executed in clear colouring; while his own portrait, in the same gallery, dated 1709, has a Rembrandt-like clearness in the eyes and shadows; only the lights are of a heavy, greasy tone.

Wenzel Lorenz Reiner, born at Prague 1686, died there 1743. He was the scholar of Schweiger at Prague, where his multifarious talents for painting were early declared. In his first time he painted chiefly scenes from military life, especially battles, and also architectural views. In the former he followed the manner of Peter van Bloemen; in the latter that of Heinrich Roos. Examples may be seen in Dresden,—a View of the Campo Vaccino, No. 2046, and of the Golden House of Nero, No. 2047. The pictures of this class, however, would not entitle him to mention here. His reputation is founded principally on his large historical pictures, to which he afterwards devoted himself, and also on his frescoes; in both of which he treated subjects from sacred, profane, and mythological history, and in which he showed a vigour and facility of production which allies him somewhat with Luca Giordano. His works are distinguished by a decided distribution of large masses, united with much feeling for momentary action, and a thorough study of the nude. His heads are animated, and occasionally even noble in character; his colouring conformable to his subject, sometimes powerful and warm, sometimes tender and silvery, almost always transparent. Though his works are numerous, —Dlabacz speaks of no less than eighteen frescoes of more or less extent in as many buildings—and though his oil pictures include various altarpieces, yet, as the majority are in remote places in Bohemia, I am only able to mention a few. Of his frescoes in Prague I may single out the cupola and other parts of the Crusaders' church, and the Fall of the Giants, on the ceiling of the staircase of the Czernin Palace on the Hradschin; a work of extraordinary profuseness of power and striking effect, but unfortunately, with the building which contains it, hastening to decay. Of his oil pictures I may enumerate the high altarpiece in the church of St. Peter, in the Neustadt at Prague, and four pictures in the Gallery of the Estates, which represent the Jesuits suffering death in the dissemination of Christianity, in all four elements—earth, air, water, and fire.

Adam Friederich Œser, born at Presburg 1717, died in Dresden 1799. His artistic career was passed chiefly in

Dresden and Leipzig, and he was the intimate friend of Winkelmann. He was a painter of various attainments, good taste, and of pleasing though feeble talent. His agreeable compositions are too tame, and often cloudy, in execution. The paintings in the St. Nicholas church at Leipzig are among his most notable works. He also executed successfully a number of etchings.

Christian Bernard Rode, born at Berlin 1725, died there 1797. He was the scholar of A. Pesne, attended also the school of Vanloo at Paris, and became the most notable native painter of history at the Court of Frederic the Great, for whom he executed a number of pictures in châteaux and churches. He was also employed in other places. His chief merit consists in a gift of easy invention; but in expression he is monotonous and superficial, in colouring gaudy, and in execution slight. Some of his best works are the ceilings in the new Palace of Sans Souci at Potsdam. He has also left 150 etchings, executed with a light, spirited, and playful point, though the mannered motives, loose forms, and want of feeling for beauty, render them little satisfactory.

Johann Heinrich Tischbein, born at Kloster Hayda, in the Electorate of Hesse, died at Cassel 1789. He formed himself in the first instance in the school of the French painter Vanloo, but was also greatly influenced by Boucher and Watteau. He was one of the favourite painters of the Elector of Hesse Cassel, and executed a large number of all classes of subjects, including portraits. In these works, which remain in the gallery and various Electoral châteaux of Cassel, he shows himself as a decided but not very happy imitator of the above-named French masters. It is not to be denied that he possesses a certain facility of invention, but this is more than outweighed by the affectation of motives and expression, the coldness and crudeness of the colouring, and the lackered polish of the execution. One of his chief pieces is the Battle of Herrmann, in the château at Pirmont.

Anton Raphael Mengs, born at Aussig in Bohemia 1728, died at Rome 1774. He was the scholar of his father Ishmael Mengs, a very distinguished miniature and enamel

painter, who educated him with iron severity, but very systematically and thoroughly for the profession of painting. From his twelfth year he was set to draw from the finest antiques, and from the masterworks of Michael Angelo and Raphael in Rome; and it may be safely said that no other painter of his time so thoroughly profited by every advantage of instruction in art, and so conscientiously applied all he had learnt. He composed according to the rules he had gleaned from Raphael; he sought to give his forms the beauty which had pleased his eye in the most celebrated antiques; his drawing was perfectly correct; he imbibed the knowledge of chiaroscuro from Correggio, and of truth of colour from Titian; finally, he was acquainted with all the technical processes belonging to fresco, oil-painting, enamel, miniature, and crayons; and adopted them all with great conscientiousness as occasion required. No one, therefore, can better establish the proof that even the complete and rare possession of all these faculties by no means suffices to make a great master, but that the first and indispensable condition is inventive fancy and warmth of feeling. These, however, Nature had denied to him; or, if the germs were ever latent in him, the unscrupulous harshness which so long compelled him to adopt the thoughts of others, without giving the slightest expression, even in an imperfect form, to any of his own, must have utterly stifled them. His pictures, therefore, present the aggregate of very desirable qualities, which, however, without the creative and vivifying spark, leave the spectator cold. The most successful of his various works were his portraits, because truth of conception, correct drawing, good colouring, and masterly treatment are sufficient excellences in this line of art; though even here the coldness of his feeling is observable. Notwithstanding, if we compare the works of Mengs with the affected, superficial, and utterly ignorant performances of his day, the admiration they excited may readily be understood. As early as at the age of seventeen he was appointed court painter at Dresden to King Augustus of Poland, with a salary of 600 thalers. During his long residence in Rome he

received commissions from the Cardinal Alexander Albani and from Pope Clement XIV.; finally, he was summoned by Charles III. of Spain, with a high salary, to the Court of Madrid, where he repaired in 1761. I must content myself with mentioning a few of his numerous works. The picture of the Assumption, on the high-altar of the Catholic church at Dresden. Apollo and the Muses, on the ceiling in the Villa Albani; the figures, however beautiful in form, have here too much the effect of painted statues. An allegorical subject in fresco, on the ceiling of the Camera de' Papini in the Vatican, is, without doubt, the maturest result of his eclectic efforts—perfect beauty of form being here combined with the most delicate observation of chiaroscuro, excellent keeping, and masterly modelling. Of his works in Madrid I cannot speak from personal knowledge; but his frescoes executed there, especially the ceiling in the dining-room of the palace—the Apotheosis of Trajan, with the Temple of Fame—gained great admiration. There are no less than twelve of his oil-pictures in the Madrid Gallery, of which his Adoration of the Shepherds, No. 1057, is said to be particularly characteristic of him. In the Munich Gallery are several of his portraits. That of a Capucin Friar, No. 1430, evidently aims at the warmth and power of Rembrandt; but, though careful in execution, it is somewhat heavy in colour. His own portrait, No. 143, in which the intelligent but highly prosaic and unimaginative features are delicately drawn, and modelled with great mastery in truthful colouring, is only too heavy in the shadows. The same may be said of his portrait in the collection of painters' portraits in the Uffizi at Florence, only that it is colder in feeling. A portrait of his father, in the Berlin Museum, No. 491, is particularly remarkable for energy of conception and powerful and warm colouring. As a specimen of his skill in the use of pastels, I may mention his Cupid in the Dresden Gallery. Mengs also wrote upon the Arts; and, although his reflective and eclectic feeling is not disguised, yet his writings contain many refined observations and valuable notices upon remarkable pictures.

Maria Angelica Kauffmann, born at Chur, in the Grisons, 1742, died in Rome 1808. She was the scholar of her father Joseph Kauffmann, a mediocre portrait painter, but formed herself from the study of the great masters of Italy, whither her father early took her, and where, after a residence in England, she permanently settled. Although her career had commenced with portrait painting, she devoted herself later and chiefly to historical subjects, in which she acquired so much popularity as hardly to be able to execute the commissions that flowed in upon her from all countries, and especially from England. An easy talent for composition, though one of no depth; a feeling for pretty forms, though they were often monotonous and empty, and for graceful movement; a colouring blooming and often warm, though occasionally crude; a superficial but agreeable execution, and especially a vapid sentimentality in harmony with the fashion of the time,—all these causes sufficiently account for her popularity. A picture in the National Gallery, No. 139, Religion surrounded by the Virtues, is very characteristic of her whole style of art.[1] As a specimen of her powers as a portrait painter, I may refer to the portrait of the Duchess of Brunswick, sister of George III., in the Hampton Court Gallery, No. 594. Among her best pictures may be reckoned two, dated 1786, in the Vienna Gallery: Hermann welcomed by Thusnelda after his victory over Varus, and the Lament for the youthful Pallas, from the Æneid. In the Munich Gallery, No. 1432, is her own portrait, dated 1784. Although empty, its warmth and clearness and good impasto constitute it one of her best works. Nowhere is she studied more completely than in Burleigh House, the seat of Lord Exeter, where no less than fifteen of her pictures are preserved. She also etched a series of thirty-one plates, chiefly of half-length figures or heads, with much skill, and even sometimes with much delicacy of feeling.

Martin Knoller, born at the village of Steinach in the Tyrol, died 1804. He was the scholar of Troger in Vienna, but afterwards had the instruction of Raphael Mengs at

[1] [This picture is not now exhibited.]

Rome, was protected by Count Firmian, Governor of Lombardy, and became one of the best and most vigorous historical painters in Germany, both in fresco and oil painting. His talent was especially adapted to the representation of momentary and violent action, which, from the spirit of the times, degenerated sometimes into mannerism. In quiet subjects this tendency takes often the form of a sickly sentimentality. At the same time he is a powerful colourist in fresco, but very unequal in this respect in his oil pictures. He was also an able portrait painter, and painted, for instance, the Emperor Leopold II., full-length and life-size. Of the large number of his works executed in Italy, Germany, and especially in the Tyrol, I only mention those painted from 1769 to 1790 in the convent of Ettal in the Tyrol; those finished in 1792 in the convent of Gries in the same country; the ceiling in the saloon of the Town-hall at Munich; and SS. Benedict and Scholastica presented to the Holy Trinity by the Virgin, in the Schleissheim Gallery, No. 128. The last picture is tinged by sentimentality of feeling, and feebleness of colour, but is carefully and very cleverly painted. As a specimen of his portrait painting I may quote the portrait of Joseph Rosa, Director of the Vienna Gallery, dated 1794, in that gallery. The conception is lively, though somewhat studied, and the execution, in a powerful tone, careful.

Johann Victor Platzer, born in the Tyrol 1704, died there at Epan 1767. He was the scholar of his step-father Kepler, and flourished in Vienna from 1735 to 1750. He treated various historical subjects on a small scale, but also painted *genre*. He is one of the most disagreeable of the known painters of this period, but also one of the most characteristic. With great mannerism of action and heads, hardness of outline, coldness and crudeness of colouring, and absence of keeping, his only merit consists in a careful and melting execution. His figures look like china. That his pictures should have been so much admired is one of the most striking proofs of the corrupt taste of the period. It is enough to mention the four pictures of mythological and allegorical subjects in the Dresden Gallery, Nos. 2070-73,

and the two *genre* pictures, parties with music and cards, in the Vienna Gallery. The only specimens I know of Platzer in England are in the collection of Mr. Walter of Bearwood.

Christian Wilhelm Ernst Dietrich, born at Weimar 1712, died 1774. He was the scholar of his father and of Alexander Thiele. The latter resided in Dresden, where Dietrich was greatly patronised in his art by the well-known minister Count Brühl. In 1743 he visited Italy. Upon his return he was appointed court painter to King Augustus of Poland. Without possessing original talent of any importance, he had the peculiar power of imitating painters of different schools and epochs—in history, *genre*, and landscape; thus forming, properly speaking, the transition to the *genre* painters. Of the Dutch school, he best imitated such masters as Rembrandt, Ostade, Everdingen, and Poelemberg; of the Italian, Salvator Rosa; and of the German school, Heinrich Roos. But independent of the fact that the feeling proper to each of these pictures was beyond his attainment, he also fell far short of the power, warmth, and clearness of colouring, as well as of the spirited execution, which characterises them —almost all his works being heavy, and many of them crude in colour, and his touch sometimes tame and over-smooth. But their popularity was nevertheless very great, and their number—generally pictures on a small scale—very considerable. All the public galleries of Germany are well provided with specimens of him, and nowhere can he be more thoroughly known than in the Dresden Gallery, which is blessed with no less than fifty-one of his works. His best picture I know in England is that of the Itinerant Musicians in the National Gallery, No. 205. It is executed with unusual power, clearness, and solidity for him, in the taste of Adrian van Ostade, and generally known by Wille's fine engraving. Dietrich appears to far more advantage in his numerous etchings, where no colour betrays him. Here the spirit and great variety of effect he gives to his etching point can only be admired. In some of his plates—for instance, his Ballad Singer and a Fiddler in front of a cottage, he approaches very near A. van Ostade, and in some of the heads even somewhat to Rembrandt. But he is most fortunate in his landscapes, in

the style of Everdingen, which often exhibit a pure feeling for nature, also in the style of Salvator Rosa and Heinrich Roos.

Of the *genre* painters, properly speaking, some took Jan Breughel for their model. The most distinguished of these is Franz de Paula Ferg, born in Vienna 1689, died in London 1740. He was principally the scholar of his father Pancratius de Ferg. His usual subjects were fairs, market-criers, and such like, introduced in landscapes, which often contained buildings in which a southern character prevails. He had much feeling for picturesque arrangement, and had, for his time, a powerful and clear tone, and a careful and free execution. The Dresden Gallery has six pictures, Nos. 2048 to 2053, of this class, two of which, Nos. 2050 and 2051, show the imitation of Herman Saftleven. Two very remarkable pictures by him, of fairs, are in the Vienna Gallery.

But by far the most original of the German painters of this period was Daniel Nicolas Chodowiecki, born at Dantzic 1726, died at Berlin 1801. Although he followed the mercantile calling of his father up to the age of twenty-nine, yet he had also studied the art of miniature painting, as an amateur, under his father, who took much delight, also as an amateur, in the pursuit, and brought it to further perfection in Berlin under the teaching of an aunt. He had also mastered the technical process of enamel painting. Finally, in 1754, he made the arts his sole profession, forming himself so rapidly without any teacher, properly speaking, but only by means of careful study, that he soon attained an artistic and most original power of expressing his thoughts. These also embraced so wide a circle that he may be pronounced the chief artist who reflected the whole epoch of Frederic the Great, under its various aspects, in the form of art. With great versatility of composition, in which an alternately domestic and kindly humorous feeling, always of great truth, predominates, he combined a delicate and vivid power of observation, and consequently great variety of forms of character. Nevertheless that world of subjects not comprised under the term of common life was closed to him. His representations of mythology and of Shakspeare's plays—

as for instance, of Hamlet—have therefore the effect of parodies. Although he gives his figures somewhat too lengthy proportions, yet he was in other respects a good draughtsman. His feeling for colour was less happy. His oil pictures, which are comparatively few, are therefore somewhat cold and gaudy, though occasionally showing a delicate feeling for aërial perspective. The chief implement by which he expressed his art was that of the etching point, which he managed with a rare delicacy of feeling, and tenderness and mastery of touch. Of his pictures in public galleries, I only know two in Berlin, Nos. 482 and 485, Cavaliers and Ladies in the open air, amusing themselves with social games. Here we observe the influence of Watteau, Lancret, and Pater, whose pictures Chodowiecki had seen in the royal palaces of Berlin and Potzdam. His etchings, which amount to more than 1300, decorate a large number of the books of the period—novels, almanacs, children's books, etc. I need only mention the very successful illustrations in Göthe's 'Sorrows of Werther.' In others he sought to embody, like Hogarth, a moral lesson—giving us, for instance, the results of a virtuous life, and of one of an opposite tendency: and married couples living in harmony or discord. Occasionally his patriotic feeling breaks forth in a representation of old Fritz on the parade, or his purely human sentiments in that of the unfortunate Calas taking leave of his family. Above all I must mention a mother and her daughters, in an apartment occupied with household work.

Of the painters who treated principally military life, the two following have attained general reputation.

George Philip Rugendas, born in Augsburg 1666, died 1742. He was the scholar of Isaac Fischer, but developed his own form of art especially by the zeal with which he studied the various events of a soldier's profession—battles, sieges, camps, marches, etc.—from real life. The chief merit of his compositions is accordingly their truth. He was also an able draughtsman, and well skilled in the effect of momentary and pathetic incident. On the other hand, the forms of his horses, and still more his figures, are marked by a certain monotony; and his colouring is generally too black in the

shadows, and colourless and insipid in the lights. His light and happy touch is also apt to degenerate into a decorative style. But few of his numerous pictures are seen in public galleries, that of Brunswick excepted, where he may be studied in Nos. 387—395. Vienna and Berlin have also each two pictures—the latter Nos. 997 and 1000. Rugendas is more widely known by more than thirty etchings, executed with a broad and certain point, and by above one hundred mezzotint engravings from his own compositions.

Augustus Querfurt, born at Wolfenbüttel 1696, died at Vienna 1761. He was the scholar of his father Tobias Querfurt, and of Rugendas; but he formed his style especially from that of Wouverman. But while far inferior to Rugendas in fire of invention, and also limited, like Wouverman, in the scale of his pictures, he excels the first of those two masters in transparency of colour, solidity of impasto, and care of execution. I am not able to say where certain large battle-pieces, which he executed when settled for a time at Vienna, for Prince Alexander of Würtemburg, and for Count von Waldegg, are now to be found. Of his works on a small scale two fine hunting-pieces are in the Vienna Gallery, and six of less merit in the Dresden Gallery, Nos. 2057 to 2062; also a good Stag-hunt, No. 969, in the Berlin Museum [now withdrawn].

Elias Riedinger, born at Ulm 1695, died in Augsburg 1767, may be mentioned here as an animal painter. He was brought up in the calling of a huntsman, but having been instructed in art by Christopher Resch, he applied himself to the delineation of many tame and of all sorts of savage animals, both in their various habits of life and in the mode of giving them chase. But, apart even from the absence of correct drawing, the result of these efforts was very unequal. He was at all times very weak in the drawing of horses, while he so excelled in the representation of the stag that no other artist of this department could compete with him. Next in order he was most successful in the life and habits of the wild boar. But many of his other animals, and particularly the carnivorous races, such as the lion and tiger, are very mannered and arbitrary. The pictures by him which

represent such subjects are few in number. The Gallery at Cassel only has a specimen of him, No. 807, a Stag pursued by Dogs, and caught in a net. But the number of engravings from his drawings is large, and the different series contain, besides the above-quoted subjects, the representation of Paradise, Fables of Animals, the Riding-school, etc., and amount to about 350 plates.

I now proceed to the portrait painters, the foremost of whom is Balthasar Denner, born at Hamburg 1685, died at Rostock 1749. His first instruction in water-colour drawing was received from one Ammana, an insignificant painter at Altona; from an equally obscure painter in Dantzic he obtained the technical process of oil-painting. Such being his school, it is not surprising that he should always have remained a mediocre draughtsman. On the other hand, he so far cultivated his feeling for the minute but prosaic and uninteresting imitation of Nature in all her details, combined with a clear and powerful colour, that in this last respect he takes the lead of all the Dutch painters of this period. His reputation has hitherto rested on a small number of bust pictures of old men and old women, which not only give every little wrinkle with their attendant minutiæ, but even every hair and every freckle, so as to lose nothing of their truth even when seen through a magnifying glass. These pictures are in so far useful in the study of art, as exemplifying the falseness of an axiom too often repeated, even nowadays, that the highest object of the arts is to represent nature in the most exact form. If this were true, Denner would be the greatest of all painters. But the truth is, that, to the feeling of all endowed with a refined perception of art, those heads have a highly disagreeable and wax-figure-like effect. Almost all the public galleries of Germany have specimens of this class of portraits. The best of these, as regards extreme minutia of execution, is that of an Old Woman, in the Vienna Gallery, which the Emperor Charles VI. purchased of the painter at a high price. The truth of the minutest detail, for instance, of the lips, is truly frightful, and the coldness of the colour heightens the unpleasant impression. Though not carried so far in execution, the portrait of an Old Man,

of great warmth and of the utmost transparency of colour, is far more attractive. Similar qualities characterise the picture of an Old Man in the Berlin Museum, No. 1014. But besides these, Denner painted a considerable number of portraits, in a careful but far broader style, which gratify the lover of art infinitely more than those spiritless results of unspeakable labour. These combine animation of feeling with a colouring alternately powerful and tender, and a masterly though occasionally too soft a manner of painting. One of his principal works was the family picture of the then reigning Prince of Holstein Gottorp, at the castle of Gottorp, in Holstein—twenty-one figures, life size. He also found much occupation at the court of the Duke of Mecklenburg Schwerin, and many of his works are still at Schwerin. Finally, the miniature portraits which Denner executed in his later time, not only in oil but also water-colours, belong to the best productions of this class of his period. A specimen in oil is in the Berlin Museum, No. 1014B; and a whole series of portraits in water-colour are in the City Library at Hamburg.

Dominicus van der Smissen, brother-in-law and scholar of Denner, painted portraits very skilfully in his broader manner, some of which are still in possession of families in Hamburg.

Christian Seibold, born at Mayence 1697, died at Vienna 1768. The study of nature alone enabled him to become a very clever portrait painter in the manner of Denner, who must, doubtless, have had some influence over him. His art was so much admired in Vienna as to procure him the appointment of cabinet painter to Maria Theresa. He was more artificial in feeling than Denner, less clear and delicate in colour, harder in touch, but a better draughtsman. One of his best pictures, his own portrait, is in the Louvre, No. 485. It is warmer and of more powerful modelling than usual. His insipid, affected, and smooth manner may be seen in the portraits of two Girls, in the Vienna Gallery, and in those of a Youth and a Girl, in the Dresden Gallery, Nos. 1937 and 1938. In his very highly-finished heads of Old Men and Women, such as Nos. 2063 and 2064 in the same gallery, he is, in point of tameness, dryness, and coldness, still more disagreeable than Denner.

Anton Graff, born at Winterthur, in Switzerland, 1736, died at Dresden 1803. He was the scholar of Ulric Schellenberg, and became one of the best portrait painters of his time. He resided first in Augsburg, then, from the year 1766, in Dresden, where he had received an appointment at court. He also laboured in Leipzig and Berlin, painting at all these cities a large number of notabilities of all classes. His best pictures are distinguished by a truthful and animated feeling, able drawing, tasteful arrangement, powerful and clear colouring, and solid carrying out. Some excellent portraits—two, for instance, of King Frederic Augustus of Saxony—are in the Dresden Gallery, Nos. 2149-50.

Of the landscape painters of this period I consider first those who had a realistic tendency.

Johann Jacob Hartmann, born at Kuttenberg, in Bohemia, flourished in Prague about 1716. He was a late, but very clever and careful imitator of Jan Breughel. Like his model, he represented the four elements, expressed by as many landscapes; now in the Gallery of Vienna. In the treatment of his trees and general cool tone, Anton Myron, a Netherlandish imitator of Jan Breughel, was evidently the painter who influenced him.

Christian George Schütz the elder, born at Flöresheim-on-the-Maine 1718, died at Frankfort 1791. He acquired the art of painting at Frankfort from Hugo Schlegel, and painted at first in fresco in a decorative manner on the exteriors of houses. After this he devoted himself especially to landscape painting, generally representing views of the Rhine and the Maine, on a small scale. His whole style of conception shows the influence of Hermann Saftleven and of the two Griffiers. Although these pictures are less powerful in colour and decided in execution, yet they are remarkable for a happy choice of the point of view, for a pure feeling for nature, good drawing, and tender touch. As he worked with great facility, the number of his pictures is considerable. Those executed from 1760 to 1775 are most esteemed. He may be thoroughly studied in the Städel Institute at Frankfort, which contains seven of his works, Nos. 291 to 298; and at the Cassel Gallery, which has ten

pictures, Nos. 842 to 851. He also occasionally painted interiors of churches.

Johann Alexander Thiele, born at Erfurt 1685, died at Dresden 1752. He began life as a common soldier, but devoted himself with such success to painting views from nature, especially in the picturesque scenery of the Elbe and the Saal, that he was commissioned to execute a number for King Augustus of Poland, and, in the year 1747, was appointed his court painter. His pictures are distinguished by a happy choice of situation, good drawing, great truth, and careful execution; their chief demerit, especially those of his earlier time, is a heavy and dark colouring. The forty-six pictures of various subjects by him in the Dresden Gallery give a complete view of the painter for better and for worse. One of his best works, for clearness of colour and delicacy of carrying out, is a View near Dresden, now in the Berlin Gallery [withdrawn, as are also the pictures at Dresden].

Jacob Philip Hackert, born at Prenzlow, in the Brandenburg Marches, 1737, died at Florence 1807. He was the scholar of N. B. le Sueur, at Berlin. He resided for many years, in the most brilliant circumstances, at the Court of Naples, and painted a number of views of the most beautiful parts of Italy, highly correct and usually careful, but equally prosaic and spiritless in feeling. The skies and distances, however, are good, but the foregrounds hard and crude. In the Electoral residences of Cassel are several of his landscapes. He left, also, a number of drawings of scenery in sepia and bistre, in which his cattle are very monotonous.

Salomon Gessner, the well-known poet, was born at Zürich 1734, and died there 1788. He practised art as an amateur up to his thirtieth year, after which he formed himself for the profession of landscape-painting by the study of nature and of the etchings of the Dutch masters, namely, Waterloo and Everdingen, and of the engravings from Ruysdael, Claude, and Poussin. He did not, however, proceed further than the use of body colours, and his chief artistic activity was confined to the practice of etching. Some of these etchings ornament his literary works, others were published in series by themselves. As his landscapes

assume alternately the realistic feeling of the Dutch masters above mentioned and the idealistic tendency of Claude and Poussin, he forms, properly speaking, the transition to the landscape painters of the last class. He excelled in each—the first showing a pure feeling for nature, and much sense of the picturesque; the last an elevated and often highly poetic taste. Both alike bear witness to a spirited and able management of the point. Only those in his idealistic style, where figures play a prominent part, are not attractive, the figures being conceived in the monotonous style of beauty, taken from antique sculpture, then in vogue, and stiff and ill-understood into the bargain.

Franz Joachim Beich, born in Munich 1663, died there, in the capacity of court painter to the Elector, 1748. He takes the first place among the painters of ideal tendency. Although a scholar of his father, Wilhelm Beich, he formed himself in Italy upon the model of Gaspar Poussin. At the same time he is by no means to be classed as a mere imitator of that master, but as a gifted artist deriving inspiration from the same sources of nature. His compositions are elevated and yet rich in detail, the lighting often decided and thoroughly carried out, and the execution careful. If some of his pictures offend by that heaviness and darkness of colour which were the faults of the time, they are also, some of them, distinguished even by warmth and transparency of tone. Such are the landscapes, Nos. 1423-24 in the Munich Gallery; while his faults are illustrated by two landscapes, otherwise of great excellence, in the Vienna Gallery. Beich also etched a series of successful plates, in the style of his pictures.

Christoph Ludwig Agricola, born at Regensburg 1667, died there 1719. He formed himself as a landscape painter chiefly by the simple study of nature when travelling in the south, and namely in Italy. But in his feeling for lines, and in the lighting of his pictures, we recognize the influence of Nicolas Poussin. Ruins of ancient buildings also form, as with Poussin, an important feature in his pictures: while his favourite figures for the foreground are men in oriental costumes. He was a good draughtsman, loved decided and

warm lighting, and has a warm and masterly brush. One of the finest of his pictures, with the ruins of a monument and the columns of an antique temple seen between trees, is in the Vienna Gallery. The Dresden Gallery has also two of his works, Nos. 2033-34, the first of which is of an unusual size.

Finally, the art of architectural painting has at least one respectable proficient to show at this time. This was Ludwig Ernst Morgenstern, born at Rudolstadt in Thüringen 1737, died at Frankfort 1819. He painted chiefly interiors of churches, which exhibit a delicate observation of linear and aërial perspective, a clear colouring, and very careful execution; but the effect is generally cold and spotty, and the treatment has something smooth and china-like. Two pictures of this class, one in the Gothic and the other in the Italian taste, are in the Städel Institute, Frankfort, Nos. 310 and 311.

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